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PRICE
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ARISTOTELIAN SOCIETY, 22, Albemarle-street, W.—The First Meeting of the ELEVENTH SESSION will be held on MONDAY, November 4th, at 8 p.m. Address by Mr. SHAD-WORTH H. HOODSON, President. Subject—'What is Logic?' Programme cards can be had on application.
H. WILSON CARR, Hon. Secretary.

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Sales by Auction

TUESDAY, October 29.—Collections of Lepidoptera.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 28, King-street, Covent-garden, on TUESDAY, October 29, at half-past 12 o'clock precisely, a large COLLECTION OF LEPIDOPTERA, received direct from the Collector in Assam; also small Collections from Borneo, Darjeeling, &c. On view the day prior from 2 till 5 and morning of Sale, and Catalogues had.

FRIDAY NEXT.—Photographic Apparatus and Miscellaneous Property.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 28, King-street, Covent-garden, on FRIDAY NEXT, November 1, at half-past 12 o'clock precisely, PHOTOGRAPHIC APPARATUS, comprising Cameras and Lenses by good makers—Tripod, Studio, and other Stands—Headless—Dry Plates, &c., also Opera and Race Glasses—Microscopes—Telescopes—Magic Lanterns, and a capital assortment of Slides—Furniture, Books, Pictures, and Miscellaneous Property. On view the day prior from 2 till 5 and morning of Sale, and Catalogues had.

Libraries of Two Clergymen (deceased), and Miscellaneous Books.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, October 29, and Following Days, at ten minutes past 1 o'clock precisely, a large COLLECTION of MISCELLANEOUS BOOKS, including the Libraries of Two Clergymen (deceased), comprising Standard Works in Anglican and Dissenting Theology—complete Sets of the Library of the Fathers, Anglo-Catholic Theology, Ante Nicene Christian Literature—Dugdale's Monasticon, by Calley, &c., 8 vols.—Works of Cardinal Newman and Pusey—Works on Freemasonry—Commentaries on the Bible, &c.

Catalogues on receipt of two stamps.

Re FRANCIS ROMER, deceased.—To Music Publishers and others.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, November 6, and Following Days, at ten minutes past 1 o'clock precisely, in one or more lots, the STOCK of MUSIC PLATES, and valuable Copyrights, Furniture and Fittings, Book Debts and Good-will, (including Author's Rights), of the important and Old-Established Business of Music Publishers as carried on under the style and title of HUTHINGS & ROMER, at 5, Conduit-street, Regent-street, W. Particulars and Catalogues of FRANCIS ROMER, Esq., Solicitor, 4, Copthall Buildings, E.C., and of the AUCTIONEERS.

Library of a Collector.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, November 11, and Two Following Days, at ten minutes past 1 o'clock precisely, the LIBRARY of a COLLECTOR, comprising a number of Books on Heraldry, Genealogy, Family History, Topography, Archaeology, Architecture, &c.

Miscellaneous Engravings, &c.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on THURSDAY, November 14, and Following Day, at ten minutes past 1 o'clock precisely, a MISCELLANEOUS COLLECTION of OLD and MODERN ENGRAVINGS, DRAWINGS, and SKETCHES.

Catalogues on receipt of stamp.

Books and Prints from the Collection of the late SAMUEL HANSON, Esq.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, November 20, and Following Day, BOOKS and PRINTS from the COLLECTION of the late SAMUEL HANSON, Esq., comprising a large number of valuable and scarce Manuscripts and other Portraits and Engravings, and Works relating to the Fine Arts and General Literature.

Framed Engravings, Drawings, and Paintings of the late SAMUEL HANSON, Esq.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on FRIDAY, November 22, the RESIDUE of the COLLECTION of valuable FRAMED ENGRAVINGS, DRAWINGS, and PAINTINGS of the late SAMUEL HANSON, Esq., removed from Greville-place, Kilburn.

Valuable Musical Instruments.—Monthly Sale.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION at their House, 47, Leicester-square, W.C., on TUESDAY, November 26, at half-past 12 o'clock precisely, a large ASSEMBLAGE of MUSICAL PROPERTY from Private and other sources, comprising Pianofortes, Harmoniums, Harps, American Organs, Italian and other Violins, Violas, Violoncellos and Double Basses, Wind Instruments, &c., including those of the late Herr CARL ZOLLER, &c. Second Life Guards.

Library of Music of the late Herr CARL ZOLLER.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, November 27, at ten minutes past 1 o'clock precisely, the LIBRARY of MUSIC of the late Herr CARL ZOLLER.

Collection of Scarce, Curious Books, many in Fine Bindings.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on THURSDAY, November 28, and Following Days, at ten minutes past 1 o'clock precisely, a COLLECTION of scarce, curious, and valuable OLD BOOKS, many in Fine Bindings—Specimens of Early Typography—Old Books with Woodcuts—First Editions of Classical Books—Examples of the Productions of the Early Printers, English and Foreign—Rare Works on America, &c.

Library of the late WILKIE COLLINS, Esq.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., in DECEMBER, the LIBRARY of the late WILKIE COLLINS, Esq., comprising numerous Standard Modern Books, chiefly in Fiction and Poetry.

THE HAMMER MUSEUM.

MESSRS. PUTTICK & SIMPSON are preparing for SALE the vast and important COLLECTION of M. CHRISTIAN HAMMER, of Stockholm, comprising Old Books in all Classes of Literature—Works relating to the Fine Arts, Topography, Voyages and Travels, Theology, History, Bibliography, &c.—Early Printed Books, and Reprints of Rare Works—Editions of the Dramatists, and Books relating to the Drama—Shakespeare, Seneca, &c.—Elizabethan Poetry—Collections of Old Plays, Songs, and Ballads—Engravings, Caricatures, &c. Full particulars will be duly announced.

The valuable Library of the late GEORGE EDMUND BENBOW, Esq.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 18, Wellington-street, Strand, W.C., on FRIDAY, November 1, and Three Following Days, at 1 o'clock precisely, the valuable LIBRARY of the late GEORGE EDMUND BENBOW, Esq., consisting of Standard Books in all Classes of Literature—Works relating to the Fine Arts, Topography, Voyages and Travels, Theology, History, Bibliography, &c.—Early Printed Books, and Reprints of Rare Works—Editions of the Dramatists, and Books relating to the Drama—Shakespeare, Seneca, &c.—Elizabethan Poetry—Collections of Old Plays, Songs, and Ballads—Engravings, Caricatures, &c. May be viewed two days prior. Catalogues may be had if by post, on receipt of four stamps.

The Library of the late **GEORGE OFFLEY, Esq.**

MESSRS. SOTHEBY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on **WEDNESDAY, November 6**, and Following Days, at 1 o'clock precisely, the LIBRARY of the late **GEORGE OFFLEY, Esq.**, comprising Classical, Antiquarian, and Philological Works—a few Books on Shipping, Fencing, Fencing, &c.—Thackeray's Vandy Fair, Virginiana, and Penderis, First Editions—Real Life in London—Boxiana—The Town, &c.—Law Journal, 132 vols.—and Works in General Literature.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of two stamps.

The REMAINING PORTION of the Library of the late **Sir ROBERT HARRY INGLIS, Bart., &c.**

MESSRS. SOTHEBY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on **TUESDAY, November 12**, and Seven Following Days, at 1 o'clock precisely, the REMAINING PORTION of the LIBRARY of the late **Sir ROBERT HARRY INGLIS, Bart.**; the LIBRARY of the late **R. H. LOVE, Esq.**; a PORTION of the LIBRARY of the late **Lord Rodney**; the LIBRARY of the late **Rev. J. J. SMITH, of Calcutta College, Cambridge**; a PORTION of the LIBRARY of the late **Rev. J. BATHURST DEANE**, and other Properties, the whole consisting of valuable Books in the various Branches of English and Foreign Literature—First Editions of Standard Authors—important Works relating to America—Transactions and Proceedings of various Clubs and Societies—Books illustrated by Cruikshank, Rowland, Leech, and others, also by the Artists of the French School—many of the more important County Histories, Galleries, and Books of Prints—also additionally illustrated Works, Original Drawings, Engravings, &c.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of twelve stamps.

The important and valuable Collection of Oriental Coins formed by **J. GERSON DA CUNHA, of Bombay.**

MESSRS. SOTHEBY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on **WEDNESDAY, November 20**, and Three Following Days, at 1 o'clock precisely, the highly important and valuable COLLECTION OF ORIENTAL COINS, in Gold, Silver, and Copper, &c., formed by **J. GERSON DA CUNHA, of Bombay**, Knight of the Order of St. Gregory, formerly of the Order of the Crown of Italy, &c., comprising Coins of the Khalifs and of the various early Mahomedan Dynasties of Asia and Egypt, Mongols, Ottomans, Persians, Sassanians, Armenians, Persians, Indo-Syths, Hindu, Sultans and Emperors of Delhi, with a Complete Set of Zodiacal Medals, various Dynasties and Native States of India and of neighbouring countries, with a remarkable Collection of Ramanas, British India, with a fine Series of Gold Pieces, a few Greek, Roman, Colonial, and others, many rare and unpublished, Medals, Antiquities, &c.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of six stamps.

The Library of the late **JOHN DOBSON, Esq., of Richmond.**

MESSRS. SOTHEBY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on **FRIDAY, November 22**, at 1 o'clock precisely, the LIBRARY of the late **JOHN DOBSON, Esq., of Richmond** (formerly of the Order of the Crown of Italy, &c.), comprising Coins of the Khalifs and of the various early Mahomedan Dynasties of Asia and Egypt, Mongols, Ottomans, Persians, Sassanians, Armenians, Persians, Indo-Syths, Hindu, Sultans and Emperors of Delhi, with a Complete Set of Zodiacal Medals, various Dynasties and Native States of India and of neighbouring countries, with a remarkable Collection of Ramanas, British India, with a fine Series of Gold Pieces, a few Greek, Roman, Colonial, and others, many rare and unpublished, Medals, Antiquities, &c.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of two stamps.

The Library of the late **JOHN NELSON DARBY, Esq.**

MESSRS. SOTHEBY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on **MONDAY, November 25**, and Following Days, at 1 o'clock precisely, the LIBRARY of the late **JOHN NELSON DARBY, Esq.**, comprising important Works relating to Theology, History, Geography, Archaeology, Voyages and Travels, &c.—Benedictine and best Editions of the Fathers of the Church—Rare Editions of the Scriptures—Bibliography, Dictionaries, &c.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of two stamps.

MIDDLETON RECTORY, near Sudbury, Suffolk.

TO BE SOLD BY AUCTION, by Messrs. GEORGE COOTE & SON and Messrs. WHELEB & WESTOBY (jointly concerned), on **TUESDAY, WEDNESDAY, and THURSDAY, November 5, 6, and 7**, at 1 o'clock each day, by direction of the Executors of the late **Rev. OLIVER RAYMOND**, deceased, all the excellent HOUSEHOLD FURNITURE and the important COLLECTION of about 350 valuable OIL PAINTINGS known as the Middleton Collection, by and after eminent Masters of the Italian, Flemish, Dutch, German, French, and English Schools, including

Bassano	Hayden, Van	Stanfield, C.
Berchem	Isobson	Simpson, J.
Brauer	Janssens, Cornelius	Simpson, F.
Brownell	Kaufmann	Smeth, B.
Carracci	Lawrence, Sir Thomas	Titian
Carlo-labé	Leitch, Sir Peter	Teniers
Cooper, Sidney	Ladbroke	Vandyke
Cousins	Ladell	Vickers
Crome	Mompert	Vanderweide
Cyp	Nammy	Vernet
Domenichino	Patell	Wilson
Fennell	Poussin	Wouvermans
Franks (Old)	Reynolds, Sir Joshua	Wynans
Gaivoborough	Rembrandt	Zuccarelli
Guerino	Griff	Zetman
Hem		

The Furniture will be sold on **TUESDAY, November 5**, and the Collection of Pictures on the Two Following Days.

May be viewed on Friday and Saturday preceding the days of Sale by Catalogues only, which may be obtained seven days prior to the Sale (price 1s. each, returnable to Purchasers) of the Auctioneers, Sudbury, Suffolk.

CORN EXCHANGE, CAMBRIDGE.

CATALOGUE of the valuable LIBRARY of BOOKS, including Loggan's Canabazilla at Okeana, Illustrated—Campbell's Lives of the Lord Chancellors, 3 vols.—Daniel's Memoirs of England, 12 vols., illustrated by Leech—Milton's Horace, Life and Works, 18 vols.—Leigh Hunt's Men, Women, and Books—The Indicator and Stories in Verse—Folio Volume of 12 Caricatures by H. B. and 20 fine Engravings after Houbraken Vandyke, &c.—Gell's Pompeii, 2 vols. 1837—Knight's Gallery of Portraits, 7 vols. 1837—Landseer's Etchings, Proofs before Letter—Colveridge's Poems, 3 vols. 1834—Lectures on Shakespeare, 2 vols. 1839—Nash's Mansions of England in the Old Times, 4 vols. 1839—Nash's Illustrations to Bunyan, in Portfolio—Miller and Donnell's Literature of Greece, 3 vols.—Scott's Waverley Novels, 49 vols., Prose Works, 28 vols.—Strickland's Queens of England, 12 vols.—Whymmer's Scrambles amongst the Alps—Thackeray's Remond, 3 vols., English Humourists, &c., First Editions—Knight's Pictorial History of England, 9 vols.—Smith's Dictionary of the Bible, 3 vols.—Walton and Cotton's Complete Angler, 2 vols., 1830, &c., which

MESSRS. WISEBY, SON & MOYES are instructed by the Executors of the late **EDMOND F. TER, Esq.** to sell by AUCTION in the Annex of the Corn Exchange, as above, on **TUESDAY, October 29**, at 12 o'clock at noon precisely.

On view the day prior to Sale, between the hours of 12 and 5 o'clock. Catalogues of Messrs. WISEBY, SON & MOYES, Auctioneers, Valuers, Land and Estate Agents and Surveyors, 26, Trinity-street, Cambridge.

Valuable and Extensive English and Foreign Library of the late **JAMES COTTER MORISON, Esq., M.A., and other Properties.**

MESSRS. HODGSON will sell by AUCTION, at their Rooms, 115, Chancery-lane, W.C., on **TUESDAY, October 29**, and Three Following Days, at 1 o'clock, the valuable and extensive LIBRARY of the late **JAMES COTTER MORISON, Esq., M.A.**, and other Properties, comprising Works of the following Authors:—1 vols.—La Croix et Seré, Le Moyen Age, 5 vols.—Du Cange's Glossary, 7 vols.—Jowett's Plato, &c., 6 vols.—Grote's Plato, 3 vols.—Michaud et Poujoulat, Histoire de France, 32 vols.—Dury, Histoire des Romains, 7 vols.—Guilbert, Les Villes de France, 5 vols.—Daneaux, Journal, 16 vols.—Grimm et Diderot, Correspondance, 16 vols.—Chapuy, Le Moyen Age Pittoresque, 5 vols.—Montfaucon, L'Antiquité Égyptique, 15 vols.—Hasted's Kent, 4 vols.—Dibdin's Typographical Antiquities, 4 vols.—Watt's Bibliotheca, 4 vols.—Sotheby's Principia Typographica, 3 vols.—Brunet, Manuel, 7 vols.—Ruskin's Modern Painters, &c., 9 vols.—Sirling's Artists of Spain, 3 vols.—Meyrick's Ancient Armour, 3 vols.—Wilkie Collins's Works, 19 vols.—Thackeray's Works, 22 vols.—Dickens's Works, 30 vols.—Yarrell's Birds and Fishes, 5 vols.—Walton's Angler, Large Paper—Harvey's Phycologia Britannica and Australia, 9 vols.—Hooker's Botanical Magazine, 25 vols.—Curtis's British Entomology, 16 vols.—Moore's Lepidoptera of Ceylon, 3 vols.—Burton's History of Scotland, 7 vols., &c. The whole in excellent condition.

To be viewed, and Catalogues had.

Many Thousand Volumes of Popular Modern Books, in Quires and Bound.

MESSRS. HODGSON will sell by AUCTION, at their Rooms, 115, Chancery-lane, W.C., on **TUESDAY, November 12**, and Following Days, at 1 o'clock, many THOUSAND VOLUMES of POPULAR MODERN BOOKS, in Quires and Bound, in Quires and Boards by order of several eminent London Publishing Houses, including 30 Paine's King Solomon's Temple (sets of 5s. 10s. 15s. 20s. 25s. 30s. 35s. 40s. 45s. 50s. 55s. 60s. 65s. 70s. 75s. 80s. 85s. 90s. 95s. 100s. 110s. 120s. 130s. 140s. 150s. 160s. 170s. 180s. 190s. 200s. 210s. 220s. 230s. 240s. 250s. 260s. 270s. 280s. 290s. 300s. 310s. 320s. 330s. 340s. 350s. 360s. 370s. 380s. 390s. 400s. 410s. 420s. 430s. 440s. 450s. 460s. 470s. 480s. 490s. 500s. 510s. 520s. 530s. 540s. 550s. 560s. 570s. 580s. 590s. 600s. 610s. 620s. 630s. 640s. 650s. 660s. 670s. 680s. 690s. 700s. 710s. 720s. 730s. 740s. 750s. 760s. 770s. 780s. 790s. 800s. 810s. 820s. 830s. 840s. 850s. 860s. 870s. 880s. 890s. 900s. 910s. 920s. 930s. 940s. 950s. 960s. 970s. 980s. 990s. 1000s. 1010s. 1020s. 1030s. 1040s. 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A SMALLER work than this might have told all that is permanently interesting to the public about Mrs. Howitt and her amiable and talented husband—for it is really a memoir of both that we have here; but the book contains so much pleasant reminiscence and appropriate anecdote that its redundances can readily be excused. To many, indeed, its most welcome chapters will be those which set forth in minute detail the early experiences of this couple, each of whom was exposed to influences more or less adverse to literary development until their marriage enabled them to help one another with remarkable completeness.

Though she was descended, through her mother, from the William Wood condemned to immortality by Swift in the 'Draper's Letters,' Mary Howitt's home training at Utoxeter was of the narrowest sort approved in Quaker households at the commencement of this century. Her mother was only "a convinced Friend," that is a convert to Quakerism, but perhaps on that account her austerity was all the greater. The prosaic temperament of both her parents is indicated by the method of their courtship. "Wilt thou take some nuts, Ann Wood?" asked young Samuel Botham at dinner. To which romantic question she made answer, "I am very fond of nuts." "That is extraordinary," he replied, "for so am I"; and that interchange of confidences and disclosure of harmonious tastes, according to the record, marked and fixed their betrothal. Poor little Mary Botham was the second child of this union, and she was named Mary because Marah is Hebrew for bitterness, the time of her birth being one of great trouble to her father, who had just failed in business. His fortunes soon mended, but his daughters were brought up in rigid exclusion from any more exciting pleasures of childhood than the flower-plucking that encouraged in them a love of botany. They heard so little conversation that the elder child did not learn to talk till she was four, and then they had in part to invent a language of their own. "To sneeze," for instance, "was to us both

akisham—the sound which one of our parents must have made in sneezing." They were taught to read, however, and were intellectually nurtured on such manuals as Robert Barclay's 'Catechism and Confession of Faith.' Other instruction they received from their nurses, one of whom "had a memory stored, I suppose, with every song that ever was printed on a halfpenny sheet or sold in a country fair," which she clandestinely repeated along with all the local stories of ghosts, hobgoblins, and fairies; while her successor, having "her head full of private interviews with secret sweet-hearts," not only wrote many love-letters herself, but also taught the children to write them. One day, little Mary being nine, her father wanted to refer to a book which was admitted into the nursery because it threw light on "the dark ages of Popery." The book was brought down, and, lo! from between its leaves dropped "a letter about love and marriage," which the child had written at her nurse's dictation. Out of that awful discovery, however, good resulted. Mary and her sister were put to a day school, and afterwards to a boarding school at Croydon and to another at Sheffield, where their minds got some healthy expansion, faulty as the education was. In due time, their own schooling being over, they were set to teach their younger sister and brother, under their father's guidance. An anecdote of this period furnishes a really pathetic revelation:—

"Our father, in his beautiful handwriting, set them copies, texts of Scripture, such as he no doubt had found of a consolatory character. On one occasion, however, I set the copies, and well remember the tribulation I experienced in consequence. I always warred in my mind against the enforced gloom of our home, and having for my private reading at that time Young's 'Night Thoughts,' came upon what seemed to me the very spirit of true religion, a cheerful heart gathering up the joyfulness of surrounding nature; on which the poet says, 'Tis impious in a good man to be sad.' How I rejoiced in this! and thinking it a great fact which ought to be trumpeted abroad, wrote it down in my best hand as a copy. It fell under our father's eye, and sorely grieved he was at such a sentiment, and extremely angry with me as its promulgator."

Amid such surroundings Mary Botham grew to woman's estate, her only friend being her elder sister Anna—to whom she was devotedly attached all through life—until another friend came in her way, and through taking him for a country walk to show him a wild flower that was strange to him, "the first link" was forged, as she said, "in the golden chain which united my life with that of one of the best and purest of men."

William Howitt, descended from a brother of the Sir William Hewet who was Lord Mayor of London in Queen Elizabeth's days, was educated in a more liberal school of Quakers than Mary Botham; but it was sufficiently narrow, and it was only in spite of his teachers that he read Addison's *Spectator* and Butler's *Hudibras*, and such other books, and "drank in with youthful avidity" the poetry of Byron and Moore. His father, a well-to-do farmer, who had never read Rousseau, shared Rousseau's opinion that every lad should learn some mechanical trade, and Wil-

liam was accordingly apprenticed to a carpenter until he was twenty-one. After that he was able to teach himself Latin, French, and Italian, and to study chemistry and other branches of science, besides botany, in which he was especially interested. He was about to establish himself as a chemist and druggist at Hanley when he fell in love with the Botham sisters, and, becoming an elder brother to one of them, wisely married the other. That was in 1821, when she was nineteen and he was six-and-twenty.

Their married life was idyllic in a way. Neither at first seems to have thought of literature as a profession; but Howitt had, when he was only fifteen, got some school-boy verses printed in the *Monthly Magazine*, while his future wife, at an even earlier age, had two "poems" inserted in one of the annuals then plentiful. They had barely settled down at Nottingham, whither they removed from Hanley, before they began to prepare a volume which appeared in 1823 as 'The Forest Minstrel, and other Poems,' and was "presented to those who, like ourselves, were devoted disciples of natural beauty and of simplicity." The selling of drugs was not finally abandoned for several years, but Howitt left it to be superintended by his younger brother Richard, and, as his wife said, "literary labour industriously went on, and at the same time mutual improvement, for never did we cease the pursuit of knowledge." In 1829 they paid a visit to London, and made the personal acquaintance of many with whom they had started friendship by correspondence, and who welcomed them as eminent members of the literary circle of the day, in which the "Amulets" and "Offerings" and "Wreaths" and "Souvenirs" flourished. "Alaric Watts," Mrs. Howitt wrote to her sister, "is one of the most gentlemanly and obliging persons I ever saw." T. K. Hervey was "a very singular-looking young man, but very agreeable." L. E. L. was "a pretty, merry, fidgety little damsel." Mrs. Hofland was "a very ordinary-looking, very countrified old lady, but very kind and motherly." Of Mrs. Hemans it was said: "She wants true simplicity. Her heart is right, but her taste is rather vitiated. It is just like her dress: it has too much glare and contrast of colour to be in pure taste." Mrs. Howitt, however, seems to have thought better of Mrs. Hemans afterwards, when she had seen more of her. Among others with whom she established intimate relations at this time or soon after were Miss Jewsbury, the S. C. Halls, Allan Cunningham, and the Chorleys, especially H. F. Chorley, who had not then left Liverpool to make London his home. "He was very affectionate and generous-hearted, and became to me as a brother. He assured me that 'no good work could ever be accomplished without time, reflection, and prayer.'" With Christopher North she did not become acquainted till 1836, when she met him and Campbell in Edinburgh, and was struck by "the wonderful difference, not only in the outer man, but in the whole character of mind and manner—the one so hearty, outspoken, and joyous, the other so petty and trivial." But of Christopher North she had reason to think well. In 1831 he had in 'Noctes Ambrosianæ' accorded just the

right sort of praise to 'The Book of the Seasons' and its authors:—

"The twa married Howitts I love just excessively, sir. What they write canna fail o' bein' poetry, even the most middlin' o't, for it's aye wi' them the ebullition o' their ain feeling, and their ain fancy, and whenever that's the case, a bonny word or twa will drap itself intil ilka stanza, and a sweet stanza or twa intil ilka pome, and sae they touch, and sae they sune win a body's heart; and frae readin' their byuckies ane wishes to ken theirsels, and indeed do ken theirsels, for their personal characters are revealed in their volumms.....I'ae answer for William and Mary, Husband and Wife, and oh! but they're weel met."

After several years of literary labour in Nottingham, diversified by many excursions to various parts of the country, which were often taken on foot, and always turned to advantage as material for more books, the Howitts settled at Esher in 1836. At this time they were at the height of their fame as authors, and in London, or near it, they continued to be busy workers till 1870, except that three years were spent in Germany for the benefit of their children's education, and that the husband made an expedition to Australia. He engaged in journalism as well as book-writing, and his pronounced Radicalism led to his being employed on the ill-fated *Constitutional*, which Joseph Hume started in 1836, and which had Thackeray for one of its contributors. Thereby he gave fresh offence to the Quakers, already displeased by his abandonment of the peculiar garb of the community and his writing books on secular subjects:—

"They warned us against literature and politics, and when William inadvertently used the word Radical the man-Friend asked if he thought that word a desirable one for a Friend to use. Everything.....was warning and prohibition. They would not read books. They would not go into society. They would not look at a newspaper—nay, even would not admit a newspaper into their houses."

The Howitts did not formally quit the Society of Friends till 1847, but before that they had taken to attending Unitarian chapels, studying Swedenborgianism, dabbling in spiritualism, and entertaining actors, artists, and other worldly-minded people whom the Quakers of that day could not tolerate. Their house in Clapton, to which they removed in 1843, was a small literary centre. Among others,

"the retiring and meditative young poet Alfred Tennyson visited us, and charmed our seclusion by the recitation of his exquisite poetry. He spent a Sunday night at our house, where we sat talking until three in the morning. All the next day he remained with us in constant converse. We seemed to have known him for years. So, in fact, we had, for his poetry was himself. He hailed all attempts at heralding a grand, more liberal state of public opinion, and consequently sweeter, more noble modes of living. He wished that we Englishers could dress up our affections in a little more poetical costume; real warmth of heart would lose nothing, rather gain by it; as it was, our manners were as cold as the walls of our churches."

Through their friend Edward La Trobe Bateman they were brought into familiar acquaintance with Mr. (now Sir John) Mil-lais, Mr. Holman Hunt, Dante Rossetti, and the rest of the P.-R.B.:—

"Earnest and severe in their principles of art, the young reformers indulged in much jocundity when the day's work was done. They

were wont to meet at ten, talk slang, smoke, read poetry, and discuss art till three A.M. They spoke of the *Germ*, their magazine, which unfortunately met with a speedy end, as if pronounced with a 'g' hard, making it sound like the 'g' in girl, and found endless amusement from outsiders saying to them, 'Why do you call germ thus? But of course you are right,' and then adopting the wrong pronunciation."

Mrs. Howitt looked back with pride at the many great results which she attributed to her and her husband's influence on literature and art, both in instructing the public through the books of which they generally issued three or four every year, including translations from Fredrika Bremer, Hans Christian Andersen, and other previously almost unknown foreigners, and in encouraging young workers:—

"My husband, on the announcement of his intended 'Visits to Remarkable Places,' received in 1838 a letter from Manchester, signed E. C. Gaskell, drawing his attention to a fine old seat, Clopton Hall, near Stratford-on-Avon. It described in so powerful and graphic a manner the writer's visit as a schoolgirl to the mansion and its inmates, that, in replying, he urged his correspondent to use her pen for the public benefit. This led to the production of the beautiful story of 'Mary Barton,' the first volume of which was sent in MS. to my husband, stating this to be the result of his advice. We were both delighted with it, and a few months later Mrs. Gaskell came up to London, and to our house, with the work completed."

No complete or consecutive list of their own writings is given in these volumes, and even a bare catalogue would have added considerably to their bulk; but of these even such as are now quite forgotten were useful in their day, which was a day when newspapers and magazines were fewer than they are now, and when the public had leisure for reading wholesome ephemeral literature in showy bindings and with attractive titles. It was a hardworking and honourable literary life that the Howitts led during nearly half a century before going to end their days in the south of Europe. William Howitt died in Rome in 1879. His wife lived on for nine years longer, and, though she had joined the Church of Rome, was, by special permission of the Pope, buried by his side in the Protestant cemetery. To those who take as much interest in what is called "soul history" as in literary biography the later chapters of this book, like the earlier, will perhaps be more welcome than its intermediate portion. In a beautiful letter to her sister, written in 1847, Mrs. Howitt said:—

"When thou redest this, it will be noised abroad that we are no longer Friends. Strange as it may seem to thee, I have an old love of the Society. I know that the majority of Friends are narrow-minded, living as much in the crippling spirit of sectarianism as any denomination whatever; and I know that they and I never could assimilate; yet I do love them all, with an ingrained sentiment, which makes me feel as if somehow they were kindred to me. It is strange, perhaps, but there is not one so-called religious body that I could conscientiously connect myself with. There is, to my feelings, a want of spirituality, a want of real, child-like, loving trust in them all."

It is not surprising that, a quarter of a century later, after a long life in which an exalted sense of religion prevailed throughout, but in which many different creeds were tried and pronounced wanting, she found

rest for her soul in the Church that required from her nothing but "real, child-like, loving trust" in its teachings and promises.

The Iliad. Edited, with English Notes and Introduction, by Walter Leaf, Litt.Doc. Vol. II., Books XIII.—XXIV. (Macmillan & Co.)

THE prevalence amongst competent critics of the opinion that the authorship of the *Iliad* is distinct in the main from that of the *Odyssey* entitles Dr. Leaf, on the issue of his second volume, to enrolment among the small band of classical editors who have produced complete English editions of the works of an ancient author, compiler, or editor. The Greek scholarship of Great Britain is to be congratulated on the production of one more *magnum opus*.

Not to mention the arguments of Wolf and his school, more recent research has demonstrated that the *Iliad* was not composed as a whole, but that sundry "strata" have been superimposed upon the original *Iliad*, which probably consisted of the "M^{us}" (containing a little more than 3,400 lines)." It is interesting to find that in his distribution of the epic into successive "strata" Dr. Leaf's results in the main closely resemble those of Naber (*Quæstiones Homerice*, Amsterdam, 1877). Our editor has found a new clue to the disentanglement of the original account of the battle at the ships from books M to O: "This clue is the presence or absence of the wall and moat about the Greek camp. These seem to have been absolutely unknown to the original poem; any mention of them is to be ascribed to the later hands." So far Dr. Leaf and other critics of similar views are on safe ground, but when they proceed to speculate upon the origin and age of the various strata they venture upon paths which ought to be reserved for the light fantastic toe, or pen, of our imaginative friend the literary essayist. To the strictly impartial mind what has been really demonstrated as to about twenty out of the twenty-four books of the *Iliad* makes the view of the late Dr. Paley, that Antimachus "cooked up" the entire work from a mass of early ballad literature, just as much and just as little tenable as the strictly conservative view that the bulk of the poem was the work of one poet. Why should not Homer, or the other person of the same name, have expanded and retouched the *primitia* of his youth? Why might he not have an early manner, a first and second middle, and a later manner? Why should not his diction and syntax develop and change with advancing years? The anecdotal and rhetorical vein would be the natural result of participation by the elder poet in the antepandral deliberations and postprandial colloquies of elder councillors. Even the propriety of introducing the wall and moat round the ships might have been suggested by the enlarged experience of middle age. Bystanders who watch the vicissitudes of the intricate game of "Homeric Question" are somewhat perplexed by observing that all the players accept every line as genuine which they do not themselves suspect, although it seems obvious that interpolators can scarcely have laid themselves open to detection in every

case. In this interesting game Dr. Leaf holds his own with great credit, and has doubtless brought the end nearer; but it is not yet within measurable distance, so that it behoves us to consider what, apart from the discussion of its composition, Dr. Leaf has done for readers and students of the *Iliad*.

The idea of giving a text which should be approximately that which Plato read or learned has in our opinion been carried out to the end of the work with remarkable judgment and skill. We note two slight clerical errors: *ὑπεχώρειν*, N 476; *Ἰπποβοον*, II 399. The reading *χρὸς εἶσατο*, N 191 = "the flesh showed itself," is decidedly better than the MS. *χρὸς εἶσατο*, for the aorist may be defended by N 405, *κρύβθη γὰρ ὑπ' ἀσπίδι πάντος εἶση*. Those English scholars—a very large class—who rely implicitly upon the statements of foreign scholars, may be interested to learn that Dr. Leaf has found La Roche's collation of the Bankes papyrus as published by Sir G. Cornewall Lewis imperfect and incorrect, owing in many cases to "his careless copying or omission of readings correctly given by Lewis," and he has given us the results of his own collation in cases where they differ from those of La Roche. This papyrus gives the good reading *ἐὼν* instead of *ταχὺν*, Ω 292, 310, where Monro retains the inferior reading of the vulgate.

The introductions to the several books are full of interest, both from a critical and a literary point of view. Particularly noteworthy is the defence of the antiquity of the description of the shield of Achilles in Σ. Dr. Leaf tells us that the reasons urged against it

"resolve themselves into two: (1) that the description of the shield is so long compared with the rest of the armour as to offend against the laws of symmetry; (2) that the art is in advance of what was possible in Homeric days. In answer to (1) it may be said that such a piece of work as this makes the laws of art; they must conform to it, not it to them. It is sufficient justification for itself. As for (2), it is entirely opposed to archaeological evidence. Though of course in detail beyond the power of early Greek, as of any human art, to execute, the shield yet requires to explain it only such works of art and technic as we know to have been accessible to the Greeks, at least in foreign imports, in *præ-Homeric* times."

The commentary is quite as good as that of the first volume, if not better, which is saying a great deal. It would take too much time and space to mention the various excellent notes which have especially arrested our attention. If we do not always agree with our editor, we generally feel bound to acknowledge that his views are carefully thought out, and cannot easily be controverted; and it seems to us that Dr. Leaf very often controverts with success the athetizers and abjudicators of Homeric verses against the antiquity of which there may be a *prima facie* case. The emphatic position of *οἱ πατὴρ*, T 321, should have been noted. If *τοῦ πατρός* in the next line means "my father," we certainly have "a quite un-Homeric use of the article"; but is the *τοῦ* an article? Is it not a demonstrative pronoun answering to *τόν*, v. 326, also in thesis? Dr. Leaf is so seldom guilty of aberration, that we dare not assume

the rôle of a possible aberrator by venturing beyond a question.

Those who have had their appreciation of the delights of Homer stimulated by Prof. Jebb's pleasant introduction to the *Iliad* and the *Odyssey* will find Dr. Leaf a thoroughly competent and agreeable cicerone. His work is characterized by sound scholarship, remarkable intimacy with the vast literature of the subject, and correct literary taste.

Cromer, Past and Present; or, an Attempt to describe the Parishes of Shipden and Cromer, and to narrate their History. By Walter Rye. (Jarrolds.)

MR. RYE can never do anything quite as other people do it, and this his latest work bears upon its every page the imprint of his defiant and vigorous personality. For many years he has been accumulating materials for a history of Cromer, with an immense expenditure of labour and at no small pecuniary outlay. When there was no hope of gathering much more, and only some few gleanings could be looked for by those who should come after him, he sat himself down to write his book, wrote it without taking rest, and here it is upon our table: "the first history of any parish in England to contain (1) Notes of every Inscription in its Church and Churchyard; (2) Notes of every Foot of Fine; (3) References to every Will; and (4) Transcripts of every Subsidy Roll and Poll Book which relates to the Parish."

The very announcement of the work in the prospectus is a challenge. But the thing does not end there. Though there is hardly a publisher in England who would not have been glad and proud to take the risk of issuing such a book, Mr. Rye, with a haughty generosity that is all his own, prints the volume in the most sumptuous manner, gives us illustrations, facsimiles, and binding to match, and then hands over the whole profits of the publication "for the benefit of the funds for restoration of Cromer Church." For well-nigh twenty years has this antiquary gone on bringing out volume after volume, each of which must have been produced at a considerable sacrifice; but though hardly one of them can have paid the printer's bill, he has cared as little whether men took them or left them as the Sibyl of fable did when she offered her oracles to the Roman king. If you accepted the gift of the gods and paid the price you were the gainer; if you rejected it he could burn the "remainders" when he pleased.

Mr. Rye has not been spared by the critics who seek after mistakes, for he has made a great many blunders in his time. The truth is, he lives the life of half a dozen ordinary human beings, and does the work of all at once. If you will grow orchids and roses and be your own gardener, attend to your professional duties with a zeal and fidelity which none can dispute, collect books and read and index them, buy MSS. and catalogue them, bury yourself in the national records till you have made yourself a past master of that abstruse mystery, and take your exercise as an athlete who can win the seven-mile championship against all England, you are

certainly a wonder, but as certainly the Philistines will be upon you when they catch you napping—if Homer nodded, even a Samson sometimes slept! It might have been expected that Mr. Rye would write in a slipshod style, and with all the marks of haste and carelessness which betray the literary amateur bent only on seeing himself in print. Not so. It is observable that his style has steadily improved, and that whatever faults there may be in it, they are certainly not the faults of weakness. Rugged it is, but full of force, with an occasional fierce playfulness which one would rather not have exercised upon oneself. Thus, writing of "the allied families of Gurney-Hoare-Buxton," whom for some reason of his own Mr. Rye does not seem to love dearly, he says:—

"Who can read Borrow's vivid word-painting description of the good Quaker Gurney of Earlham without liking the man instinctively? Too much goodness and intellect is, however, likely to pall on one, and the quasi-aristocracy created by ancestors of intellect and charitable works grows a little tedious after a while.....the unregenerate mind longs to find a bad Buxton."

In the introduction Mr. Rye allows himself to indulge in something like a poetic retrospect; the real loyalty of the man to the old church carries him along, but he is half ashamed, for he finishes, and disarms the critics who would mock at him, by cynically sneering at himself. "I can't help thinking," he says,

"that the old founders, the old vicars and chaplains, the stout merchants and mayors, may still be allowed to look down on our feeble attempts to match their work. If so, I know it must have pleased them to see the chancel rise up again like a slow and expensive ghost, and be roofed in once more.....Who knows that they may not be looking down on us with a sort of subdued satisfaction in seeing that our new work is so much worse and so much dearer than what they did? Of course all this is all rubbish and nonsense; but I like to think it may be true."

The volume is divided into six chapters, with some valuable appendices, containing, among other things, three very useful and valuable papers on the ornithology, the geology, and the botany of the district by specialists of repute, and a considerable apparatus of extracts and references for students who may wish to know where to go for more recondite information. Of course Mr. Rye takes the opportunity of airing his theory of Norfolk having been in a manner colonized from Denmark before the Christian era, and equally of course he has some stories about the people of the neighbourhood. The third chapter, on the "Old Traders and Fishers," is the best in the book, and the episode of Taylor the Water Poet being arrested at Cromer as a pirate is comic, and well deserved reprinting. The illustrations, which are almost all from drawings made by Mr. Rye's brother, the late Mr. Francis Rye, are extremely good, and show that gentleman to have been a draughtsman of more than ordinary skill and taste. On the whole, we cannot but congratulate the little town of Cromer on possessing a monograph of this value. As for Mr. Rye himself, it may safely be said that this his latest work is the most complete and satisfactory which he has yet published; and

though his more ambitious undertakings may have won, and may continue to win, from experts and antiquaries a different sort of recognition, as containing evidences of wider learning and proofs of profounder research, 'Cromer, Past and Present,' is sure to command a much larger public, to whom the more popular volume is likely to remain for a long time the standard authority for all that can be known of the past of this rising watering-place.

Blooms and Brambles: a Book of Verses. By Edgar Fawcett. (Stock.)

MR. EDGAR FAWCETT, so well known and so much admired in America, is but little known in England. The present reprint of his poems, or of what he thinks the best of them, will no doubt do something to extend the reputation among us of a writer who is at least cultivated, and seriously ambitious, making the most of very considerable capacities. Even in his defects—the defects partly of an over-careful method—there is instruction for the English novelists who turn out two big novels a year, the quality varying, the quantity invariable, and for the English writers of verse who prefer to write about nothing at all as delicately as possible.

Mr. Fawcett in his verse does not write about nothing at all: he writes sometimes about comets, who express human enough feelings in rather excited rhythm—about tigers, who tell one another, rather unnecessarily, about their own

Sleek striped shapes of massive size,
Great velvet paws and lurid eyes.

After all, this only shows his desire to do great things, and he has the desire very commendably. Every poem is an experiment—a deliberate attempt to do something definite; the experiments are often in right directions, they go far, and yet, tantalizingly, remain for the most part but experiments. Why is it that the step between success and what is not quite success is so seldom quite efficiently taken? From a certain lack, it seems, of vital poetic instinct; from an incapacity, native or acquired, to be simple, and to use the really natural words. These poems, so admirable in their ordering, so French (where to be French is good) in construction, so coloured and precise in imagery, often so expressive and subtle, seem rarely to be inevitable, to have been born, not made. In his persistent quest after what is final and satisfying Mr. Fawcett satiates us. We read stanza after stanza, frigidly luxurious, such as this, on 'The Moon in the City':—

When deep in measureless peace he lulls his waves,
Or when their perilous masses proudly curl,
Thy pennon of brilliance, though he smiles or raves,

Along the varying sea dost thou unfurl!

It is one dazzle; we simply cover our eyes, and think of the poetry that shines without glitter. We remember lines like these:—

This thought is as a death, which cannot choose
But weep to have that which it fears to lose.

That is by a very good writer, though not an American; it is quite simple, and every word is a monosyllable. Why cannot Mr. Fawcett see that poetry which would be intense can be intense only through a pregnant simplicity? It is because he does not see this that he fails to convince or to move his readers in most of his tales of human passion,

some of them really fervid, or in many of his emotional speculations, though often subtle. Yet he has, as we have pointed out, many admirable qualities, and there are certain poems in which those qualities achieve success.

Failing, as we think, in the highest qualifications of the poet, and rarely successful where any very deep mood comes into play, he has a remarkable mastery over colour, he can express feeling in terms of picturesqueness, he can turn a finished epigram. How like Gautier are some of these poems, these stanzas, so clear, coloured, solid in their images, so quaint and fantastic in their development out of a whimsical idea or mere sensation! Might not this, from a poem on 'Ferns,' almost be a translation from one of the 'Émaux et Camées'?—

If trees are Nature's thoughts or dreams,
And witness how her great heart yearns,
Then she has only shown, it seems,
Her lightest fantasies in ferns.

And here is a whole poem, in the same style, which attains definitely the singular effect it aims at:—

A TOAD.

Blue dusk, that brings the dewy hours,
Brings thee, of graceless form in sooth,
Dark stumbler at the roots of flowers,
Flaccid, inert, uncouth.

Right ill can human wonder guess
Thy meaning or thy mission here—
Gray lump of mottled clamminess,
With that preposterous leer!

But when I meet thy dull bulk where
Luxurious roses bend and burn,
Or some slim lily lifts to air
Its frail and fragrant urn,

Of these, among the garden-ways,
So grim a watcher dost thou seem,
That I, with meditative gaze,
Look down on thee and dream

Of thick-lipped slaves, with ebon skin,
That squat in hideous dumb repose,
And guard the drowsy ladies in
Their still seraglios!

In a poem like this Mr. Fawcett is at his best; he is, too, most individual, though both Gautier and Baudelaire have taught him many of the lessons they were so well able to teach. On Baudelaire Mr. Fawcett has a sonnet, which is not, however, quite critical; and he has translated the well-known sonnet 'La Géante.' He, too, studies and preserves his "flowers of evil," and undergoes (as one might judge from the poem we have just quoted) the fascination of things morbid. It is to Gautier rather than to Baudelaire that one traces a delicate little thing like this—perhaps the most perfect piece in the volume:—

THE OLD BEAU.

How cracked and poor his laughter rings!
How dulled his eye, once flashing warm!
But still a courtly pathos clings
About his bent and withered form.

To-night, where mirth with music dwells,
His wrinkled cheek, his locks of snow,
Gleam near the grandsons of the belles
He smiled on forty years ago!

We watch him here, and half believe
Our gaze may witness, while he prates,
Death, like a foeman, touch his sleeve
And tell him that the carriage waits!

That is not a great poem, but it is a poem, and it succeeds. Is it not better to succeed thus than to write vague sonorous pieces of Swinburnian rhetoric—rhetoric the impoverished echo of Mr. Swinburne? Such are the poems called 'The Rivers,' the ode to

America, and some others. Certain passionate poems have a similar echo of Mr. Browning. We might pardon the echo, but we cannot pardon its flatness. Yet they grapple sturdily with arduous themes, and they would perhaps succeed but for a lack somewhere of initial sincerity—that sincerity to oneself, to the emotion one would express, which is the first requisite in this kind of writing. Such considerations do not enter into the genuine pleasure with which we read pieces of fantasy like 'A Toad,' genre pieces like 'The Old Beau,' and delicate pieces of arabesque like this, on 'A Humming Bird':—

When the mild gold stars flower out,
As the summer gloaming goes,
A dim shape quivers about
Some sweet rich heart of a rose.

If you watch its fluttering poise,
From palpitant wings will steal
A hum like the eerie noise
Of an elfin spinning-wheel!

And then from the shape's vague sheen
Quick lusters of blue will float,
That melt in luminous green
Round a glimmer of ruby throat!

But fleetly across the gloom
This tremulous shape will dart,
While reaching for some fresh bloom,
To quiver about its heart.

Then you, by thoughts of it stirred,
Will drowsily question them:
"Is it a gem, half bird,
Or is it a bird, half gem?"

NOVELS OF THE WEEK.

Paul's Sister. By Frances Mary Peard. 3 vols. (Bentley & Son.)

Fettered for Life. By Frank Barrett. 3 vols. (Chatto & Windus.)

A Young Girl's Life. By B. L. Farjeon. 3 vols. (Ward & Downey.)

Darell Blake. By Lady Colin Campbell. (Trischler & Co.)

The Rambler Papers. By Jeffery C. Jeffery. (Allen & Co.)

Neighbours. By Mrs. Molesworth. (Hatchards.)

The Makers of Mulling, and other Tales. By C. R. Coleridge. (Smith & Innes.)

The Open Door. By Blanche Willis Howard. (Sampson Low & Co.)

Miss Eyre from Boston, and Others. By Louise Chandler Moulton. (Boston, U.S., Roberts Brothers.)

In Three Cities and a State or Two. By George S. Fraser. (Putnam's Sons.)

L'illusion de Florestan. Par Henry Rabusson. (Paris, Calmann Lévy.)

MISS PEARD'S new story is not without good points and signs of ability, but it is dull and very much too long for the capacities of the slender plot. The vigour of the opening chapters is not maintained, and, though the hero or heroine of a novel is seldom the most lifelike of the characters, it is a surprise, even to the hardened reader, to meet again, after a supposed interval of nine years, the woman whose self-absorption and conceit were skilfully described in the first chapters and roused her friends' indignation, invested with the halo of an earthly saint—another of those shadows of Dorothea Casaubon or Romola which bid fair to prove the evil genius of conscientious English novels. The writers and generally the readers of fiction of this class are alike unconscious

of the besetting influence of these two illustrious ladies; but is it not to George Eliot we must turn for the ineradicable stamp which marks the current ideal woman in this species of novel? And therefore the perfect heroine is for ever displaying the same follies of self-sacrifice and philanthropy, the same absence of humour and common sense, the same intolerable excesses of truthfulness and noble tactlessness, however various her surroundings or the literary merits of her embodiments. Lucy Wineyatt, the unscrupulous sister-in-law, is a far more original creation than Norma, and, with all her misdeeds, considerably better company. The same remark as to company applies to Miss Ellison, the caustic old maid. George Laurence is a shadowy person compared to his less important young sister; he plays, however, an important rôle in the situation, which is decidedly a good one. It is a pity that the binding of the book is so ugly.

Mr. Frank Barrett refuses to trouble himself very much about the probability of his situations. In 'Fettered for Life' he taxes the credulity of his readers not a little; and though his excuse would, perhaps, be that without a bold departure from the commonplace it is almost impossible to produce a lively romance, and to get free play for the finer and stronger passions of humanity, this does not dispose of the fact that some novelists write books of the highest interest and elevation without being either commonplace or incredible. Mr. Barrett makes his characters act occasionally on ridiculous or insane motives, in order to lead up to the situations which he desires to bring about. This is the more unfortunate because, when he has got a good situation, he can treat it in a delightfully idyllic manner. In 'Fettered for Life' the hero is clandestinely married to a more cultivated and a wealthier girl. Immediately afterwards he is convicted on a false charge, and undergoes eleven years of penal servitude. He comes out brutalized and vindictive, and gets his wife to himself in the middle of a moor—and then follows a volume of pathetic romance which has never been excelled by Mr. Barrett himself, and not often by his contemporaries.

'A Young Girl's Life' is the sort of book which makes one ask oneself aimlessly for the hundredth time the unanswerable question, What sort of person is it that makes the success of the ordinary successful three-volume novel? Masses of people there must be who read novels with pleasure, but without discrimination, just because they are novels, and we suppose they will read 'A Young Girl's Life.' Mr. Farjeon is an experienced craftsman and a man of undoubted ability, whose books are in request at the libraries. Statistics might possibly show him to be among the first half dozen novelists in order of popularity, so that after those few who, as times go, must be considered first rate, he takes a very high place. Yet after toiling through 'A Young Girl's Life' one finds it hardly possible to believe that anybody of any intellectual discernment, or even any person of education, could peruse it for pleasure. In the first place, Mr. Farjeon has selected what is, perhaps, the most tiresome of all the novelist's stock contrivances for a plot, the madhouse and the

wicked guardian of an orphan. And then he has contrived to put together a collection of incidents which leave a cumulative impression of impossibility. Each by itself is not probable, but just not impossible, and no sufficient trouble or skill is expended to avoid the nearly inevitable result. The air of unreality is, indeed, aided by the extravagance of the characters and their speech, which is exaggerated and grotesque, with the addition of an attempt at humour altogether inadequate. Of course, Mr. Farjeon tries to be an imitator of Dickens. He succeeds best in imitating the peculiarities in spite of which Dickens's genius triumphed.

In certain respects 'Darell Blake' rises above the average of the every-day novel. It is written in good terse English; if there is not humour there is often smartness in the observations; the plot, such as it is, is well knit and concentrated; the reader is not called upon to wade through any of the waste chapters of diffuse and aimless wanderings usual in the ruck of English fiction. Beyond this there is not very much to be said about the latest addition to that dreary form of literature known as the "society novel." People like Lady Alma Vereker and her friends exist in plenty, but those who are interested by their manners and achievements probably prefer the chronicle of their prototypes in real life supplied by society newspapers and drawing-room gossip. Something more than ordinary power and imagination is required to invest fashionable coquettes or well-worn situations with a charm not their own. Darell Blake, the able journalist, on the other hand, is, in spite of his conversation, neither shallow nor trivial, but a really vigorous sketch. In him, however, as in all the other characters save one, vanity is the substitute for feeling, a state of things which is as monotonous and depressing as are the various forms of vulgarity upon which he and the rest of the *dramatis personæ* ring the changes. The unselfish patience and fidelity of the hero's wife, Victoria, constitute the redeeming feature of the story. The pathos of her last letter is true and simple, though even her devotion is never allowed to rise much above that of a faithful sheepdog for its master. The conspicuous absence of all real human affection in the book is, in fact, an artistic defect, and tends to rob the whole of colour and vitality.

In 'The Rambler Papers' Mr. Jeffery shows himself to be a very pleasant writer possessing no inconsiderable share of the attainments requisite for a novelist. The title suggests something less connected than the readable story which the book contains—a garrison story, without the usual slanginess and without too many details of military routine. By not attempting too much, and by writing in a straightforward, unaffected style, Mr. Jeffery has succeeded so well that the reader of 'The Rambler Papers' will not forget to look forward to meeting the author again. It is to be hoped that he will continue to draw from his experience, and will be content to write a few more short novels before attempting anything on a larger scale.

Mrs. Molesworth is best known by her delightful stories for children, but now and again she shows that she can do other good

work. 'Neighbours' is a decidedly graceful study of life in a country town. Pretty, shy Susie Thicknesse is one of a motherless family ruled over by an admirable, but stern elder sister, anxious above all to keep her flock from the world and the wickedness thereof. To the quiet place come a family out of the great world—not wicked, not even frivolous, but branded in the stern Lavinia's eyes as titled and travelled folk. Susie and her sisters are drawn towards the new-comers, and then begins a struggle between the old ways and the new—silent, but none the less deadly. How the fight is fought, and how true worth wins in the end, Mrs. Molesworth tells in her own charming way.

In 'The Makers of Mulling' we have a collection of pleasantly told tales, some of them, curiously enough, on the theme of 'Neighbours'—the struggle between the old ways and the new—a subject of perennial interest and capable of infinite variety of treatment.

The title of 'The Open Door' suggests something in the nature either of a religious or a spiritualistic novel, and one opens the book with misgivings. These, however, prove to be unfounded. The novel is in the main an able study of a young man crippled for life by an accident. Its merit lies more in the matter of the narrative than in the plot. The writing is vivacious and clever. There is much gentle pathos in the story, and a good deal of quiet humour. The affected widow—a German countess—whose character is capably indicated, very much by reference to the absurd adoration she lavishes on a pet dog, makes a good contrast to the taking picture of her poor crippled son. It is a pity that the story should run down with a vague conclusion; but in a certain class of American novels this is thought to be rather a beauty than a defect.

Mrs. Moulton's stories have presumably been collected from magazines. They are written in a cheerful style, with a ready gift of narration. They run along smoothly and end smartly, and the general impression they leave is that after all things turn out very nicely. They are free from affectation, and any reader can see that they are the work of one who knows how to write and also knows the world. They do not, however, call for any elaborate notice, being neither better nor worse than the average magazine story.

'In Three Cities and a State or Two' contains a few short stories, the scene of the principal one being laid in New York, Paris, and London successively, and the fourth chapter being entitled "In Love." This rather passable little joke is, perhaps, the author's chief success. The stories themselves are poor, and would be childish but for a certain air of pretentiousness and some amount of affectation. The author should try to find something that he really understands, and write about it simply. "Facilis est descensus Averni" is not a correct quotation, and Her Majesty's judges do not preside at police courts.

'L'Illusion de Florestan' is a story of the world of Paris written in the most brilliant style, and sure, therefore, to be talked about and read; but its Parisian society is a false and heartless one, and the author's style has

become overwrought, and leads to a continual strain upon the reader's attention. M. Rabusson is greatly in need of a return to nature, or his immense recent success will hardly continue.

SCHOOL-BOOKS.

Clarendon Press Series.—Homer's *Iliad*, Books XIII.—XXIV. With Notes by D. B. Monro, M.A., LL.D. (Oxford, Clarendon Press.)—Of course the latter half of Dr. Monro's school edition of the *Iliad* deserves to be eulogized in the same high terms which the former half universally elicited from competent critics. The commentary is in the main excellent; but as to *ἔχνη*, xiii. 71, we demur to the rendering "outlines," preferring "characteristics," i. e., the peculiar marks which distinguish one *ἔχνη* from another. We are surprised to find no note on *ὁ δέ*, xxiv. 154, where the unexpressed digamma is probably the remains of an accusative personal pronoun, the want of which is manifest. Perhaps for a school edition too much is said about the composition of the *Iliad*, especially as some of Dr. Monro's views seem to render discussion of the structure of the poem in a great measure superfluous. The extent to which he differs from other eminent Homeric scholars ought to warn young students and teachers that the "Homeric question" is best left alone for the present.

Lust und Lehre: a Progressive German Reader. Edited, with Notes and a Complete Vocabulary, by Otto Schlapp. (Hachette & Co.)—Many of the pieces in prose and poetry of which this reader consists have an interest of their own, besides being well chosen for the purpose of making the reader familiar with German idioms. Most of them are not to be met with in similar works. Abundant explanation, especially of particles, and good renderings of idiomatic expressions are supplied in the notes, which are followed by a vocabulary giving an account of every word in the text.

An Intermediate Greek Lexicon. (Oxford, Clarendon Press.)—The Dean of Christ Church has been well advised in bringing out at last 'An Intermediate Greek Lexicon,' abridged from the last edition of Liddell and Scott's complete dictionary, and about twice as large as the little book for beginners. The present work professes to give every word in use from Homer to the end of the classical period, together with the words used by Plutarch, Lucian, and other familiar authors of late date, and also to name the authors in whom a given word occurs, but without reference to chapter and verse. It is impossible to test a dictionary by reading it, but so far as a cursory perusal enables us to judge we are inclined to say that the book fulfils its promise, and will be found very satisfactory for school use. It seems to be defective chiefly in the marking of quantities. For instance, the *α* of *ἀέι* is simply marked long; the quantity of the *ι* in *ἴημι* is not given at all; the quantities of *λύω* are given fully, but not those of *φύω*, which are different; *ποιεῖν* with short *οι* is noted, but not *ποιεῖσθαι*; the *ι* of *ἀκτίς* is given as long, but not of *δελφίς* or *κρηπίς*. We have remarked many other omissions of a similar character. It will be remembered that in early editions of the lexicon non-existent words used to be printed in capitals. This practice is no longer maintained, but a more capricious use for capitals has been invented. According to the preface, "When a word represents the Root or Primitive Form with a termination easily separable, it is printed in Capital letters, as ΓΕΜΩ, ΚΡΑΤΟΣ; when the Root and termination are not so distinctly separable, the assumed root is added, as *τύπτω* (Root ΤΥΠ). It is sufficient to say that *ὀλισθάνω* and *πεπάννυμι* are both printed in capitals, while *αἰσθάνομαι* and *κρεμάννυμι* are not, to show how inconsistently the rule is carried out.

The Graphic Copy-Book. (School-Books Publishing Company.)—These copy-books—the series consists of fourteen books in all—are well arranged. The specimens of handwriting to be copied are clear, judiciously chosen, and well formed. The editors have wisely discarded the old-fashioned large hand, in which the letters are far too extensive to be copied without wearisome and injurious strain by the small fingers of beginners; and they have also avoided the opposite extreme of smallness in the writing put before advanced pupils in the second half of the series. Arithmetical copies are set in each book, and these, as well as the other exercises, have been chosen with considerable sense.

CHRISTMAS BOOKS.

The Blue Fairy Book. Edited by Andrew Lang. (Longmans & Co.)
Half-Hour Plays. By Amabel Jenner. (Smith & Innes.)
Prince Vance. By Eleanor Putnam and Arlo Bates. (Same publishers.)
Paul's Friend. By Stella Austin. (Same publishers.)
Lil. By the Author of 'Tip-Cat.' (Same publishers.)
Col. Russell's Baby. By Ellinor Davenport Adams. (Same publishers.)
Kate and Jean. By Jessie M. E. Saxby. (Olipphant, Anderson & Ferrier.)
Barbara Leybourne. By Sarah Selina Hamer. (Same publishers.)
The Chalice of Carden. By Thomas Wright. (Skeffington & Son.)
Wronged; or, Pedro the Torero. By Charles H. Eden. (Remington & Co.)
Songs and Poems for Children. Edited by Carrie Davenport. (Hogg.)
Fifty-two Stories for Girls. Edited by Alfred H. Miles. (Hutchinson & Co.)
The Star of Gezer, the King's Daughter. By B. P. (Griffith, Farran & Co.)
Wild and Weird Tales of Imagination and Mystery. By Sir Gilbert Campbell. (Ward, Lock & Co.)
The Amber City: being some Account of the Adventures of a Steam Crocodile in Central Africa. By T. Vetch. (Biggs & Debenham.)

MR. LANG deserves a hearty vote of thanks from all good children this winter for his charming gift of 'The Blue Fairy Book.' Here we find gathered together treasures, new and old, from all lands—fantasies from the 'Arabian Nights,' quaint imaginings of old France, Scottish legends, folk-stories from Grimm, weird Norse tales, old English stories from the chap-books, and even 'Gulliver,' beloved of children. We have nothing quite like this delightful medley, which bids fair to be a household book for many a long year. Mr. Lang himself in 'The Terrible Head' tells the tale of the Gorgon, and he has able helpers in Mrs. Alfred Hunt and her daughters, Miss May Kendall, Miss May Sellar, and Miss Minnie Wright. It is almost invidious to pick and choose in such good work, but we seem to find a special charm and grace in Mrs. Alfred Hunt's version of the Norse tales.

From 'The Blue Fairy Book' to 'Half-Hour Plays' is a long step, and one we would fain avoid. In Mr. Lang's book not only are the tales good, but they are excellently told. The children have good fairy tales; why may they not have good plays? The 'Half-Hour Plays' are mostly founded on the old fairy tales, but all charm is gone—there is no style, no form, no grace, nothing to amuse or elevate. Hans Andersen's beautiful 'Snow-Queen' is utterly ruined and made meaningless by the omission of the mirror and its baleful fragments. 'Little Prit' seems to be a medley of folk from the nursery rhymes, and an idea of its style may be gathered from the refrain of the policeman's song:—

Now be off, be off.
 Quick, without delay.
 Move on, please, the policeman's coming,
 Off and clear the way.

'The Blue Fairy Book,' besides the present delight it gives, will do great good by raising the standard of books for the nursery and the school-room.

'Prince Vance' is a wonderland story, amusing enough, but of no great merit. It possesses a moral—a doubtful advantage. Prince Vance by his reckless folly brings a strange and terrible punishment on the royal family and the whole realm; he travels through leagues of purgatory before the curse is lifted.

'Paul's Friend' is rather about children than for children. Paul and Paulina are picturesque and tiny twins, and Miss Austin builds around them a decidedly pretty story—of reverse, of endurance, of faith working miracles. There is much that is charming in the picture of French country life.

'Lil' is for the elders of the school-room, perhaps even for grown-up children. It is a charming sketch of English family life by a justly favourite writer, the author of 'Tip-Cat.' There are few more pathetic figures than that of the little doctor, brave, modest, simply doing his duty. In his children and their friends we find diversity of character, of aim, of circumstance. We follow the little group through the changes and chances of life, and are the better for their good company.

'Col. Russell's Baby' is an unpleasant story, by no means to be recommended to children, though it might, perhaps, be useful as a lesson to cruel parents and guardians. It is the tale of an unhappy little girl nearly done to death by her Latin master, Col. Russell, a distinguished soldier, who teaches Latin for a pastime. Half the book chronicles the murder by inches, the other half tells how the colonel gives up his career and his chance of glory to nurse Lily back to life. A tale of slow torture can never be anything but painful reading, and it does not make matters better that Col. Russell and the "baby" of his class are madly though secretly devoted to each other, and that the book is full of mawkish sentiment.

Mrs. Saxby's books are often worth reading. 'Kate and Jean,' being "the history of two young and independent spinsters, narrated by their landlady," is naturally not devoid of romance; the heroines are beautiful and good, they are beset with enemies and pitfalls, and suffer awhile, but in the end the right prevails, and we leave Kate and Jean in happy case.

In 'Barbara Leybourne' we have a story of English life eighty years ago, not particularly original, but pleasant enough and altogether wholesome in tone. Two lovely girls, two lovers, the faithful and the faithless, love and devotion, treachery and sorrow, go to make up the tale, which is neither better nor worse than scores of others.

'The Chalice of Carden' is a very different kind of book, partly real, partly fanciful—"a story of pertinacity and perseverance, the scenes of which are laid in the neighbourhoods of Bedford and Newport Pagnell, temp. 1745." A hero there is and a heroine, and a pretty love story; but the real hero is the wonderful "medieval, gem-encrusted, massive chalice of solid gold," hidden and long lost, but found in the end by patience and the power of the gems. There is always a fascination about a mystery, and the mystery of the chalice is well conceived and well unfolded. But 'The Chalice of Carden' has another and a great merit in that it is a faithful study of Buckinghamshire and its ways in the time of the '45 set forth in admirable and attractive style, as we have a right to expect from the learned and accomplished author of 'The Town of Cowper.'—It is a far cry from rural England and from the patient and painstaking method of the historian and antiquary to the wild coasts of Galicia, to tales of smugglers and wreckers, long-lost heirs, and crafty priests. 'Wronged' is a Carlist romance of the thrilling

kind. Pedro the wronged is never righted; his sensational story comes to a sensational end in a fierce bull-fight, of which we have a detailed and much too realistic description. There is not much to be said for 'Wronged.'

There can scarcely be too many poetry books for children, always provided that they are good. Miss Davenport's 'Songs and Poems for Children' is an admirable little collection, well selected and well arranged. It is especially pleasant to meet with many favourites of an older generation, which are apt to slip out of sight. We could wish that the illustrations were more worthy of the poems.—The volume entitled 'Fifty-two Stories for Girls' consists chiefly of reprints from magazines and other periodicals. We have tales of home and school, of domestic life, of heroism, of adventure, historical tales, and last, but not least, fairy tales. Where so many pens and brains have been at work the critic must expect to find great diversity of merit. Some of the tales are good, many are altogether commonplace, some are absurd. One of the very best is 'Narada's Prophecy,' the Indian version of 'Alcestis,' translated by Mary Pabke and Margery Deane, which is really charming.—"It is easier to criticize than to imitate," quotes on his title-page the writer of 'The Star of Gezer,' as if addressing a host of critics. We are not concerned to criticize the manner of his workmanship; but we must confess to a prejudice against romances, however thrilling, founded on the Bible.

'Wild and Weird Tales' is disappointing. There could be no matter more promising to lovers of ghostly lore—Russian horrors, such as the man-wolf and the midnight skater hunted by the girl-fiend, English ghosts, Italian legends of terror. 'The Green Staircase,' founded on an old Sicilian ghost tale, is really a splendid subject; but, like all the tales in Sir Gilbert Campbell's volume, it is spoilt in the telling. "Wild and weird" are not the right words—"hideous and horrible" are more fitting. Sir Gilbert Campbell's style certainly lacks imagination. When next he unearths a good ghost story he would do better to hand it over to a good story-teller. In the mean time, if any father feels tempted to buy 'Wild and Weird Tales' for a Christmas present to his boy, let him refrain. A tale which the preface takes anxious care to inform us "has nothing at all to do with the recent hideous atrocities in Whitechapel" may yet not be very good reading.

'The Amber City' is one of those books of fictitious travel and adventure which have become somewhat too plentiful since Jules Verne achieved his unprecedented successes in this line of fiction. The Amber City is the capital of an island kingdom, which lies in the centre of a fœtid lake of mud, somewhere on the Upper Kasai. Its houses are built of a variety of "red gum copal," which is not amber. The story deals with the rescue of a number of Portuguese who were held captive by the wicked king of the island. The "steam crocodile," a steamer of most marvellous construction, plays an important part in the story. Of geographical information the book yields none—indeed, it is misleading—but it is entertaining enough, and may afford some amusement to young people.

OUR LIBRARY TABLE.

IN *Henry Richard, M.P.: a Biography* (Cassell & Co.), Mr. Charles S. Miall has given a concise record of the public life of his friend. Mr. Richard was a Congregational minister for fifteen years before he became secretary of the Peace Society in 1850, and he held that post till 1885, having been elected a member of Parliament in 1868. Thus through nearly half a century he had an influential share in many political and philanthropic movements, and in all he won hearty respect by his zeal and disinterestedness. Unfortunately, however, the

diaries and letters to which Mr. Miall had access have supplied him with but little matter of personal interest. If, as he says, some of them "abound in graphic descriptions of the statesmen and other celebrities in the chief European cities with whom" Mr. Richard "came in contact, which show much shrewdness of observation," these have been very sparsely used. Mr. Miall has drawn chiefly from newspaper reports of public meetings and parliamentary debates in tracing "the gradual development, in political and ecclesiastical affairs, of that practical wisdom which ripened into the truest statesmanship" in his hero's praiseworthy career. It is a career worth studying, and perhaps its dignity is enhanced by the lack of small gossip in Mr. Miall's narrative; but this negative merit will, we fear, hardly make the book acceptable to more than a limited number of readers.

Heart Stories (Putnam's Sons) is a little memorial volume containing the few pieces in prose and verse written by Mr. Theodore Bartlett, who died four years ago. The collection has apparently been made by a relation, and is prefaced by a brief memoir. 'Lyddy,' the only piece which can be called anything but a juvenile work, shows some emotional power, which might have been developed if the author had lived.

IN *The Song of the Bell, and other Translations* (Blackwood & Sons), Sir Theodore Martin has brought together some good work, which will be of real service to readers who cannot enjoy in the original the poems he reproduces. About half of the collection consists of translations from Schiller, and these form, upon the whole, the best part of the volume. The translations from Goethe's 'Roman Elegies' are, indeed, excellent in their way; they have the great merit of being thoroughly workmanlike. But the 'Roman Elegies,' like all the poems in which Goethe's genius expressed itself freely, have a subtle and indefinable charm of which there is hardly a trace even in Sir Theodore Martin's effective lines. It is much less difficult for a translator to deal with Schiller's conceptions. Even the greatest of Schiller's poems, with few exceptions, owe quite as much to the philosophic as to the imaginative faculty; they are rhetorical rather than, in the highest sense, poetic. It is within the power of a skilful translator, therefore, to give them in another language a form that shall not be wholly inadequate, and this is what Sir Theodore Martin, in most of these renderings, has succeeded in doing. In 'The Song of the Bell,' 'The Diver,' and 'The Fight with the Dragon,' his English has much of the directness, the strength, and the glow that belong to Schiller's German. Almost equally good are his translations from Uhland and other German poets; and there are several interesting poems from the Romaic. 'The Jovial Priest's Confession' is a spirited translation of a poem attributed to Walter de Maupé; and in 'The Monk's Dream,' describing a dialogue between the soul and the body, Sir Theodore Martin gives a remarkably vigorous presentation of an idea that was a favourite one "among the monkish writers."

MESSRS. MACMILLAN have forwarded a volume of pleasant biographical sketches which Mrs. Henry Fawcett has reprinted from *The Mothers' Companion*, under the title of *Some Eminent Women of our Times*. They are written in the clear, direct style of which Mrs. Fawcett has complete command, and are full of knowledge and sound sense. They will prove most attractive to intelligent girls.

The Catalogue of Additions to the MSS. in the British Museum, 1882-1887, which has just been issued by the Trustees, contains descriptions of over fifteen hundred MSS., nearly six thousand charters, and 2,428 detached seals. During the six years which the catalogue embraces many important acquisitions have been made. Perhaps the most important is the gift by the Earl of

Chichester of a large collection of the official and private papers of Thomas Pelham-Holles, Duke of Newcastle, a minister of State under the first three Georges. This constitutes an indispensable material for the history of the period, not only as regards Great Britain's domestic, but her foreign policy, and much information may be derived from it for the contemporary history of European courts. The whole of the correspondence has been indexed, with the result that the index to this volume runs to twice the bulk of the descriptions. Among the numbers of especial interest is a waxen book, about 8½ in. by 6½ in., consisting of seven wooden tablets coated on both sides with black wax, inscribed with documents written with the stylus in tachygraphic symbols and memoranda in Greek. It is conjectured to be of the third century. Another somewhat similar relic is a wooden board, painted white, bearing lines from the Iliad, probably for purposes of instruction. The ancient Latin MSS. include the "Gesta Cnutonis" with an Anglo-Saxon drawing of the eleventh century; a Claudian and a Virgil of the twelfth century, and part of a work on Latin grammar with the Latin and Anglo-Saxon glossaries known as "Ælfric's vocabulary," of the eleventh century. This appears to have escaped the notice of Prof. Wülker, editor of T. Wright's vocabularies. Among illuminated MSS. the most important is the Psalter written in Denmark early in the thirteenth century, formerly belonging to the late Mr. Bragge, of Sheffield. The text is profusely ornamented with illuminated letters and initials, and there are miniatures of scenes from the life of Christ. A fifteenth century Spanish Horæ with miniatures in the Egerton Collection is also worthy of notice. Prominent among the MSS. of general literary interest are a Service Book with the play of Daniel as performed at Beauvais, thirteenth century; a Croatian Breviary in Glagolitic characters, of the sixteenth century; the Chronicle of Adam Murimuth, 1333-46; a fourteenth century Dante; and the original MS. of Sir Walter Scott's 'The Tapestry Chamber,' 1829. State Papers and Correspondence include the Malet Papers, 1087-1762; the Sadler Papers, English and Scottish, 1532-45; Letters and Speeches, 1545-79; the Barrington Papers, 1490-1713; and fifty-nine volumes of diplomatic papers, English and foreign, seventeenth to the nineteenth century. Topography is largely represented. Chartularies have been acquired of the abbey of Cokersand and Furness, co. Lancaster, of St. James's Hospital without the walls of Canterbury, and of Aberbrothock Abbey, co. Forfar. Among the collections of charters there is an Anglo-Saxon charter of Edward the Confessor to Coventry Minster; charters of Burton-on-Trent Abbey; Court Rolls of Alton, Petersfield, and Mapledurham; charters of the Priory of Hatfield Regis, co. Essex; and the Pelham Charters, chiefly of Sussex. Music and the drama are represented by large acquisitions of a miscellaneous character. Milton's Bible, G. Harvey's Commonplace Book, Locke's Medical Commonplace Book, and other autographs which have been added to the collection during the period are fully described. The seal collections, which have been largely augmented in recent years, are becoming more and more valued by antiquaries for the light they throw on personal and historical points. They illustrate the arts of the gem-cutter and engraver in the earlier Middle Ages; and the interesting details of heraldry, hagiography, and local government which they exhibit are numberless.

A HANDSOME edition, in one volume, of *Mr. Isaacs*, by Mr. Marion Crawford, has reached us from Messrs. Macmillan, who send us a further instalment of their new issue of Miss Yonge's works, *A Modern Telemachus*, cleverly illustrated by Mr. Hennessy.—Messrs. Trübner have added to their excellent "English and Foreign Philosophical Library" translations by Mr. A. E.

Kroeger of Fichte's *Science of Knowledge and Science of Rights*, with introductions by Mr. W. T. Harris, the chief exponent in the United States of German metaphysics. Mr. Harris thinks that philosophy, having "gone back to Kant," will go on to Fichte. We doubt it.—We are glad to have a new edition of Gay's *Fables* in the "Chandos Classics." Mr. Wright, the editor, has prefixed a life of the poet and added a useful bibliography, but if we had been Messrs. Warne we should have omitted Harvey's worn-out blocks.—*Jane Eyre* has been added to the "Camelot Series" of Mr. Scott. Mr. Shorter prefixes a sensible introduction.

The Publishers' Trade List Annual of New York grows with a rapidity truly American. Mr. Bowker, in his preface to this valuable work, pays a proper tribute of praise to Mr. Whitaker's still larger volume.—*Advertising in America* (New York, Thompson) is a sort of advertisers' guide, giving a reduced facsimile of the front page of a number of newspapers and magazines.

We have on our table the catalogues of Mr. Baker (theology), Mrs. Bennett (two catalogues, one of autographs), Mr. Daniell (good catalogues of topography and family history), Mr. Henry Gray (topography and genealogy, two interesting catalogues), Mr. Hutt (some good books), Mr. Jackson (illustrated books mainly), Messrs. Jarvis & Son (rather interesting), Mr. Nutt (catalogue of classical literature, also one of military books), Mr. R. H. Porter (good catalogue of scientific books), Messrs. Reeves & Turner, Messrs. Rimell & Son (topography), Mr. Spencer (Dickens, Thackeray, &c.), and Messrs. Trübner (works on India). We have also been favoured with the catalogues of Mr. Downing, Mr. Lowe (fairly good), Mr. Thistlewood, and Mr. Wilson of Birmingham, Mr. Murray of Derby, Mr. Brown (capital catalogue), Mr. Cameron, Mr. Clay, and Mr. Johnston (rather interesting) of Edinburgh, Mr. Simmons of Leamington, Mr. Howell and Messrs. Young (good) of Liverpool, and Mr. Cornish of Manchester (interesting catalogue). Mr. Cohn of Berlin sends a catalogue of books relating to Sweden, Russia, Poland, and Hungary.

We have also on our table *Norway Illustrated*, 1889, edited by T. M. Wilson (Marlborough & Co.),—*Matriculation Directory*, No. VI., June, 1889 (Clive & Co.),—*Sermo Latinus: Key to Selected Passages*, by J. P. Postgate (Macmillan),—*The Beginner's Book in German*, by S. Doriot (Ginn),—*Solutions of the Examples in Higher Algebra*, by H. S. Hall and S. R. Knight (Macmillan),—*The Tragedy of King Richard III.*, edited by W. H. Payne Smith (Rivingtons),—*Murby's Scholar's Annotated Edition of Shakespeare's 'Macbeth'*, by R. Mongan (Murby),—*Manual of Swedish Drill for Teachers and Students*, compiled by G. G. Mélio (Low),—*The Micro-Organisms of Fermentation Practically Considered*, by A. Jörgensen, edited from the German by G. H. Morris (Lyon),—*Cancer and its Complications*, by C. E. Jennings (Baillière, Tindall & Cox),—*The Theory of Credit*, by H. D. Macleod, Vol. I. (Longmans),—*Chronology and Analysis of International Law*, by W. P. Pain (Digby & Long),—*Spinoza*, by W. J. Collins (Enfield, Meyers, Brooks & Co.),—*The Eiffel Tower*, by G. Tissandier (Low),—*Archæological Institute of America, Seventh Annual Report, 1887-8* (Cambridge, U.S., Wilson),—*Practical Guide for the Treatment and Management of Wines in English Cellars*, by L. P. Mouraille (Simpkin),—*The Complexion*, by W. H. J. Brown, M.D., and A. Campbell, M.D. (Renshaw),—*The Journal of the Royal Horticultural Society*, edited by D. Morris and the Rev. W. Wilks (Offices, 117, Victoria Street, S.W.),—*How to Post and Tell Off a Piquet*, and the Details of Outpost Duty, by Capt. H. S. Marshall (Chatham, Gale & Polden),—*Albert Fine-Art Album*, by Mr. Sopon Bézirjian, assisted by Miss Rose S. Bézirjian, Vol. I. (J. Heywood),—*Irish Mem-*

bers and English Gaoles, by the Right Hon. G. Shaw Lefevre, M.P. (Kegan Paul),—*The History of Land Tenure in Ireland*, by W. E. Montgomery (Cambridge, University Press),—*Wild Will Enderby*, by V. Pyke (Hutchinson),—*Jacques Bonhomme*, by Max O'Rell (Bristol, Arrowsmith),—*The Milroy's*, by Nomad (Mayson Beeton),—*Miriam Balestier*, by E. Fawcett (Drane),—*Nye and Riley's Railway Guide*, by E. W. Nye and J. W. Riley (Brentano's),—*An Aberdeenshire Village Propaganda Forty Years Ago*, by R. H. Smith (Edinburgh, Douglas),—*The Tangana Tree*, by Agnes Marion (Longmans),—*Tales of a Tennis Party*, by B. Dash (Kegan Paul),—*Selections from Wordsworth*, by A. J. George (Boston, U.S., Heath),—*The Battle of Gliesca Brig*, by J. A. Cuthbert (Glasgow, Murray & Son),—*Songs of Remembrance*, by Margaret Ryan (Dublin, Gill),—*An Introduction to the Creeds*, by the Rev. G. F. Maclear, D.D. (Macmillan),—*The Arian Controversy*, by H. M. Gwatkin (Longmans),—*Robert Brett of Stoke Newington, his Life and Work*, by T. W. Belcher (Griffith & Farran),—*Platform and Pulpit Addresses on Temperance Topics*, by the Rev. H. E. Legh (Wells Gardner),—*A Complete Record of the World's Sunday School Convention, 1889* (S.S.U.),—*The Biblical Illustrator: St. Luke*, by the Rev. J. S. Exell, Vol. I. (Nisbet),—*Esposizione Italiana di Londra, 1888, Relazione* (Waterlow),—*Pensieri sulla Politica Italiana*, by S. Jacini (Florence, Civelli),—*Lettres du Duc d'Orléans, 1825-1842*, edited by his sons the Comte de Paris and the Duc de Chartres (Paris, Lévy),—and *Annuaire de la Suisse Pittoresque et Hygiénique* (Lausanne, Bureau de la Bibliothèque Universelle). Among New Editions we have *Introduction to the Study of the Law of the Constitution*, by A. V. Dicey, B.C.L. (Macmillan),—*The Second Class Army School Certificate made Easy*, by an Army Schoolmaster (Chatham, Gale & Polden),—*The Railway and Commercial Gazetteer* (McCorquodale & Co.),—*The Dark Ages*, by S. R. Maitland, D.D. (John Hodges),—*Filey and its Church*, by A. N. Cooper (Filey, Halliday),—*Swift*, by Leslie Stephen (Macmillan),—*Hygiene of the Nursery*, by L. Starr (Lewis),—and *A Modern Delilah*, by Vera Clavering (Blackett & Hallam). Also the following Pamphlets: *An Account of the Three Ancient Cross Shafts, the Font, and St. Bertram's Shrine at Ilam*, by the Rev. G. F. Browne (Bell),—*An Account of the Antiseptic Vaults beneath St. Michan's Church, Dublin*, by A. Vicars (Dublin, Ponsonby),—*Opening Address to the Antiquarian Section of the Archeological Congress held at Leamington in 1888*, by the Rev. J. Hirst (Exeter, Pollard),—and *Timotheus, the Violin Player*, by L. Thain (Abergavenny, Thomas & Edmunds).

LIST OF NEW BOOKS

ENGLISH.

- Theology.*
 Bruce's (A. B.) Kingdom of God, or Christ's Teaching according to the Synoptical Gospels, 8vo. 7/6 cl.
 Buxton's (H. I. W.) Battle of Life, a Series of Mission Sermons, cr. 8vo. 5/ cl.
 Delitzsch's (F.) Biblical Commentary on the Psalms, Vol. 3, cr. 8vo. 7/6 cl.
 Liddon's (Rev. H. P.) Sermons, Vol. 2, cr. 8vo. 2/6 cl.
 Purinton's (D. B.) Christian Theism, its Claim and Sanctions, cr. 8vo. 7/6 cl.
 Sermon Bible: Vol. 4, Isaiah to Malachi, 7/6 half buck.
 Smith's (W. R.) Religion of the Semites, demy 8vo. 15/ cl.
 Turner's (F. S.) Quakers, a Study Historical and Critical, 6/ Law.
 Mews's (J.) Digest of all the Reported Decisions of the Superior Courts from 1884-1888, roy. 8vo. 31/6 cl.
 Lely (J. M.) and Peck's (W. A.) Precedents of Leases for Years, and other Contracts of Tenancy, roy. 8vo. 10/6 cl.
Poetry and the Drama.
 Fitzgibbon's (H. M.) Famous Elizabethan Plays expurgated and adapted for Modern Readers, cr. 8vo. 7/6 cl.
 Morison's (J.) Sordello, an Outline Analysis of Mr. Browning's Poem, 12mo. 3/ cl.
Music.
 Choral Book for Home, School, and Church, translated by F. Zuchtman and E. L. Kertland, cr. 8vo. 3/ bds.
History and Biography.
 Bettany's (G. T.) Conquerors of the World, 12mo. 2/6 cl.
 Bird's (J.) The Annals of Natal, 1495-1845, 2 vols. 8vo. 25/ cl.
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 Guthrie's (A.) Robertson of Irvine, Poet and Preacher, 6/

- Owen's (H.) Gerald the Welshman, 8vo. 6/ cl.
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 Russell (Lord), Life of, by Spencer Walpole, 2 vols. 36/ cl.
 Strafford (Lord), by H. D. Traill, cr. 8vo. 2/6 cl. (English Men of Action.)
 Syme's (J. E.) Companion to School Histories of England, 12mo. 2/6 cl.
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 Riching's (E. A.) Pen and Ink Sketches from Naples to the North Cape, cr. 8vo. 2/6 cl.

Philology.

- Lechner's (A. R.) German Grammatical Reader, 12mo. 4/6 cl.
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MR. FOSTER'S PUBLICATIONS.

Lugano, Oct. 21, 1889.

As Mr. Foster has issued an amended prospectus, I forbear pursuing the subject further. It was not without regret that I felt compelled to publish my disclaimer, as no one can know better, or recognize more heartily, the value of his labours than I do. WM. JACKSON, F.S.A.

EDITIONS OF 'MARMION.'

MR. THOMAS BAYNE in his recent edition of 'Marmion' has no full stop at the end of the fifth line of the first stanza of the second canto, and remarks in his note on the passage that "Mr. Rolfe is the first to punctuate the passage thus." Mr. Rolfe made this correction of the text in his earlier edition of 'Marmion,' which has a preface dated April 6th, 1885; but I had already made and defended the same correction in an edition of 'Marmion' published in Bombay in January, 1885, a notice of which may be found in the *Bombay Gazette* of the 20th of that month. I do not imagine that Mr. Bayne ever saw my Bombay edition or wishes intentionally to deprive me of my claim to priority in this emendation. But his note would make it appear that in my later edition of 1887 I borrowed an important emendation from Mr. Rolfe without acknowledgment, and I therefore think it due to myself to make the explanation. I beg to send you herewith a copy of my Bombay edition of 'Marmion.'

MICHAEL MACMILLAN.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is a list of the names which it is intended to insert under the letter K (Section I.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

- Kalisch, Marcus M., Ph.D., Biblical critic, 1828-85
 Kames, Lord. See Home, Henry.
 Kane, Sir Richard, military commander, 1689-1736
 Karslake, Sir John Burgess, Q.C., Attorney-General, 1821-81
 Kat, Kit. See Cat, Christopher.
 Kater, Capt. Henry, F.R.S., man of science, 1777-1835
 Katherine. See Catherine.
 Katterfelto, Gustavus, conjurer and empiric, 1799
 Kauffmann, Maria Anna Angelica, R.A., painter, 1740-1807
 Kavanagh, James William, Catholic writer, 1818-86
 Kavanagh, Julia, novelist, 1824-77
 Kavanagh, Morgan, philologist, 1874
 Kay, John, poet, fl. 1466
 Kay, John, caricaturist, 1742-1826
 Kay, William, poet and historical painter, 1520-63
 Kay, William, D.D., Biblical scholar, 1886
 Kay-Shuttleworth, Sir James Phillips, Bart., miscellaneous writer, 1804-77
 Kaye. See Calus.
 Kaye, John, D.D., Bishop of Lincoln, 1783-1853
 Kaye, Sir John William, K.C.B., F.R.S., historian and biographer, 1814-76
 Keach, Benjamin, Jun., Baptist minister, 1699
 Keach, Benjamin, Baptist minister, 1640-1704
 Keach, Elias, Baptist minister, 1665-99
 Kean, Charles, tragedian, 1811-68
 Kean, Edmund, tragedian, 1787-1833
 Kean, Mrs. Ellen, nee Tree, actress, wife of Charles Kean, 1805-80
 Kean, Michael, miniature painter, 1823
 Keane, John, Lord Keane, 1781-1844
 Keane, John B., architect, 1859
 Kearney, Barnaby, Irish Jesuit, 1565-1640
 Kearney, Edward, Irish rebel, ex. 1803
 Kearney, John, M.A., treasurer of St. Patrick's, Dublin, 1600
 Kearney, John, D.D., Irish divine, fl. 1747
 Kearney, Michael, D.D., Professor of History at Dublin, fl. 1790
 Kearney, William Henry, water-colour painter, 1801-53
 Kearns, William Henry, musical composer, 1795-1847
 Keary, Miss Anna Maria, novelist, 1825-79
 Keate, George, F.R.S., miscellaneous writer, 1729*-97
 Keate, John, D.D., Master of Eton, 1784-1852
 Keate, Thomas, F.R.S., surgeon, fl. 1814
 Keating, Geoffrey, D.D., 'History of Ireland,' 1570*-1644
 Keating, George, Catholic printer and bookseller, 1762-1842
 Keating, Sir Henry Singer, judge, 1804-88
 Keating, John, Irish judge, fl. 1688
 Keatinge, Maurice, miscellaneous writer, fl. 1816
 Keats, John, poet, 1795-1821
 Keats, Sir Richard Goodwin, G.C.B., admiral, 1757-1834
 Keble, Rev. John, M.A., divine and poet, 1792-1866
 Keble, Joseph, barrister and essayist, 1632-1710
 Keck, Sir Anthony, M.P., Commissioner of the Great Seal, 1695
 Kedermyster, Richard, D.D., Abbot of Winchcombe, 1531
 Kedington, Roger, D.D., divine, 1760
 Keeble, John, organist and composer, 1711-86
 Keeble, Richard, judge, fl. 1660
 Keegan, John, Irish poet, 1809-49
 Keeley, Robert, actor, 1793-1869
 Keeling, —, naval commander
 Keeling, Josiah, conspirator, fl. 1883
 Keeling, W. K., painter, 1808-86
 Keenan, J., portrait painter, 1815*
 Keenan, Stephen, D.D., Catholic controversialist, 1804-62*
 Keenan, Thomas, Irish rebel, ex. 1803

- Keene, Sir Benjamin, K.B., ambassador to Spain, 1696-1757
 Keene, Edmund, Bishop of Ely, 1713-81
 Keene, Edwin, novelist, 1826-57
 Keene, Henry, architect, 1776
 Keene, Rev. Henry George, Persian scholar, 1781-1864
 Keepe, Henry, 'Monumenta Westmonasteriensia,' 1653-88
 Keeper, John, poet, fl. 1574
 Keightley, Thomas, miscellaneous writer, 1789-1872
 Kelgwin, John, Cornish scholar, 1641-1710*
 Kelgwin, Richard, captain R.N., 1690
 Keill, James, M.D., F.R.S., physician, 1673-1719
 Keill, John, M.D., F.R.S., mathematician, 1671-1721
 Keilway or Kelway, Robert, legal reporter, 1580
 Keimer, Samuel, 'Brand pluck'd from the Burning,' fl. 1718
 Keir, James, F.R.S., writer on chemistry, fl. 1814
 Keith, Viscount. See Elphinstone.
 Keith, Alexander, criminal, fl. 1689
 Keith, Alexander, D.D., writer on prophecy, 1791-1880
 Keith, George, 5th Earl Marischal, founder of Marischal College, Aberdeen, 1553-1623
 Keith, Rev. George, M.A., controversialist, 1650*-1716*
 Keith, Rev. George, Fleet parson, 1647*-1735
 Keith, George, 5th Earl of Kintore and 10th Earl Marischal, 1693-1778
 Keith, George, Keith Elphinstone, Viscount, G.C.B., 1747-1823. See Elphinstone.
 Keith, Rev. George Skene, M.A., miscellaneous writer, fl. 1814
 Keith, Hester Maria Elphinstone, Viscountess, 1762-1857. See Elphinstone.
 Keith, James, M.D., F.R.S., anatomist, 1663-1719
 Keith, James Francis Edward, field-marshal in Prussian service, 1696-1758
 Keith, John, 1st Earl of Kintore, 1714
 Keith, John, M.D., astronomer and mathematician, 1671-1721
 Keith, Margaret Mercer. See Elphinstone.
 Keith, Sir Robert, Great Marischal of Scotland, 1275*-1332
 Keith, Robert, Bishop of Fife, 1681-1767
 Keith, Robert, diplomatist, 1774
 Keith, Sir Robert Murray, K.B., diplomatist, 1736-95
 Keith, Robert William, musical composer, b. 1787
 Keith, Thomas, mathematician and geographer, 1751-1824
 Keith, Sir William, Great Marischal of Scotland, 1407*
 Keith, William, 4th Earl Marischal, 1581
 Keith, William, 6th Earl Marischal, 1635
 Kelvin, St., Bishop of Galloway, 498-618. See Coemgen.
 Keldelth, Robert, Abbot of Melrose, Chancellor of Scotland, 1273
 Kelham, Robert, legal antiquary, 1717-1803
 Kelke, Roger, D.D., Master of Magdalene College, Cambridge, 1576
 Kelland, Rev. Philip, M.A., F.R.S., scientific writer, 1808-1879
 Kellaw, Walter, Carmelite, 1387
 Kellaw, Richard de, Bishop of Durham, 1316
 Keller, Godfrey, musical composer, fl. 1701
 Kellet, Edward, D.D., Prebendary of Exeter, fl. 1641
 Kellett, Sir Henry, admiral, 1874
 Kellie, Earls of. See Erskine.
 Kellison, Matthew, D.D., Catholic divine, 1560*-1641
 Kellner, Ernest Augustus, musical composer, 1792-1820
 Kelly, Mrs. Ann, actress, 1749-1852
 Kelly or Talbot, Edward, alchemist, 1555-95
 Kelly, Sir Fitzroy Edward, Chief Baron of the Exchequer, 1749-1850
 Kelly, Frances Maria, actress and vocalist, 1790-1883
 Kelly, Rev. George, Jacobite conspirator, fl. 1736
 Kelly, Hugh, miscellaneous writer, 1739-77
 Kelly, John, journalist and author, 1751
 Kelly, John, L.L.D., 'Maux Dictionary,' 1750-1809
 Kelly, Rev. John, Independent minister, 1801-76
 Kelly, Michael, composer, actor, and vocalist, 1762-1829
 Kelly, Patrick, L.L.D., 'Universal Cambist,' 1759-1842
 Kelly, Ralph, Archbishop of Cashel, 1361
 Kelly, Thomas, Lord Mayor, 1772-1855
 Kelsey, Thomas, lieutenant-colonel, 1680*
 Kelton, Arthur, 'Chronicle of the Brutes,' fl. 1548
 Keltridge, John, M.A., divine, fl. 1581
 Kelway, Joseph, organist and composer, 1782
 Kelway, Thomas, musical composer, 1749
 Kelyng, Sir John, Chief Justice of the King's Bench, 1671
 Kelyng, Sir John, King's Serjeant, 1688*
 Kemble, Adelaide, afterwards Mrs. Sartoris, vocalist and author, 1816-79
 Kemble, Charles, tragedian, 1775-1854
 Kemble, Mrs. Elizabeth, nee Satchell, actress, 1763-1841
 Kemble, George Stephen, actor, 1756-1822
 Kemble, Henry Stephen, actor, 1789-1833
 Kemble, John Mitchell, M.A., Anglo-Saxon scholar, 1807-57
 Kemble, John Philip, tragedian, 1757-1823
 Kemble, Mrs. Marie Thérèse, nee De Camp, actress, wife of Charles Kemble, 1774-1838
 Kemble, Mrs. Priscilla, wife of John Philip Kemble, 1755*-1845
 Kemble, Roger, actor, fl. 1808
 Kemble, Stephen, actor, fl. 1808
 Keme or Kem, Samuel, B.D., Puritan divine, 1604-70
 Kemp, George Melkie, architect, 1794-1844
 Kemp, John, antiquary, 1685*-1717
 Kemp, John, L.L.D., mathematician, 1763-1812
 Kemp, Joseph, Mus. D., composer, 1778-1824
 Kemp, Kenneth Treasurer, chemist, 1805-42
 Kemp, Thomas Read, M.P., founder of Kemp Town, Brighton, 1784-1844
 Kemp, William, M.A., schoolmaster at Plymouth, fl. 1593
 Kemp, William, actor and morris-dancer, fl. 1605
 Kemp, William, geologist, 1790-1864
 Kempe, Alfred John, F.S.A., antiquary, 1788-1846
 Kempe, John, Cardinal, Archbishop of Canterbury, 1380-1454
 Kempe, Margerie, of Lynn, temp. incert.
 Kempenfelt, Richard, admiral, 1782
 Kempson, James, musician, 1742-1822
 Kempt, Sir James, G.C.B., general, 1765-1854
 Kempthorne, Sir John, vice-admiral, 1620-79
 Kemys or Keyms, Laurence, naval commander, 1618
 Ken, Thomas, D.D., Bishop of Bath and Wells, 1637-1711
 Kendal, Edward, Melrose de Schuleberg, Duchess of, 1743. See Schuleberg.
 Kendale, Richard, grammarian, fl. 1491
 Kendall, Edward Augustus, miscellaneous writer, 1776-1842
 Kendall, George, D.D., Calvinistic divine, 1693

- Kendall, Henry, Australian poet, 1842-82
 Kendall, John, Quaker, 1729-1815
 Kendall, John, architect, 1766-1829
 Kendall, Thomas, conspirator, fl. 1696
 Kendall, Timothy, poet, fl. 1577
 Kendrick, Emma Eleanor, miniature painter, 1789-1871
 Kendrick, James, M.D., of Warrington, 1771-1847
 Kendrick, James, M.D., of Warrington, 1882
 Kenealy, Edward Vaughan Hyde, L.L.D., lawyer, 1818-80
 Kenninghale, John or Peter, Carmelite, 1451
 Kenninghale, Peter, Carmelite, 1494
 Kenningham. See Cuningham.
 Kennure, Viscount. See Gordon.
 Kennard, Rev. Philip, mathematician, 1809-79
 Kennaway, Sir John, Bart., Resident at Hyderabad, 1759-1835
 Kennedy, Mrs. A., actress and vocalist, fl. 1808
 Kennedy, Rev. Dr., Scotch divine, 1884
 Kennedy, Sir Arthur Edward, Governor of Queensland, 1809-83
 Kennedy, Benjamin Hall, D.D., Greek Professor at Cambridge, 1804-89
 Kennedy, Charles Rann, poet and translator, 1807-67
 Kennedy, David, vocalist, 1884
 Kennedy, Duncan, Gaelic poet, fl. 1832
 Kennedy, Edmund B., Australian explorer, 1849
 Kennedy, Sir Gilbert, of Dunure, fl. 1449
 Kennedy, Gilbert, 2nd Earl of Cassilis, 1527
 Kennedy, Gilbert, 3rd Earl of Cassilis, 1515-58
 Kennedy, Gilbert, 4th Earl of Cassilis, 1520*-76
 Kennedy, Miss Grace, 'Father Clement,' 1782*-1825
 Kennedy, James, Bishop of St. Andrews, 1405*-66
 Kennedy, James, D.D., classical scholar, fl. 1829
 Kennedy, James, M.D., bibliographer, 1785-1851
 Kennedy, Sir James Shaw, K.C.B., general, 1788-1885
 Kennedy, John, 5th Earl of Cassilis, 1570*-1615
 Kennedy, John, poet, fl. 1625
 Kennedy, John, 6th Earl of Cassilis, 1600*-68
 Kennedy, John, 7th Earl of Cassilis, 1701
 Kennedy, John, M.D., 'Coins of Carausius,' 1760
 Kennedy, John, Rector of Bradley, Derbyshire, 1698-1782
 Kennedy, John, Scotch poet, 1789-1823
 Kennedy, John Clark. See Clark-Kennedy.
 Kennedy, Lewis, writer on agriculture, fl. 1829
 Kennedy, Patrick, 'Legends of the Irish Celts,' 1801-73
 Kennedy, Quintin, Abbot of Crossraguel, 1564
 Kennedy, Rev. Hann, M.A., of Birmingham, 1773-1851
 Kennedy, Richard Hartley, M.D., physician, 1865
 Kennedy, Thomas, Irish rebel, fl. 1796
 Kennedy, Right Hon. Thomas Francis, statesman, 1789-1879
 Kennedy, Walter, Scotch poet, 1490*-1598*
 Kennedy, William, 'Annals of Aberdeen,' 1759-1836
 Kennedy, William, miscellaneous writer, 1799-1849
 Kennedy, William Denholm, painter, 1813-65
 Kenneth I., King of Scotland, 604
 Kenneth II., King of Scotland, 854
 Kenneth III., King of Scotland, 994
 Kennett, Basil, D.D., chaplain at Leghorn, 1674-1715
 Kennett, White, D.D., Bishop of Peterborough, 1690-1728
 Kenney, Arthur Henry, D.D., controversialist, 1777-1853
 Kenney, Charles Lamb, journalist and author, 1823-81
 Kenney, James, dramatist, 1780-1849
 Kenney, Peter, Irish Jesuit, 1779-1841
 Kennicott, Benjamin, D.D., Canon of Christ Church, 1718-83
 Kenny, St. See Calnech.
 Kenny, —, actor and author, fl. 1808
 Kenny, William Stoford, educationist, 1788-1867
 Kenrick, Daniel, physician, fl. 1885
 Kenrick, Francis Patrick, D.D., Archbishop of Baltimore, 1797-1863
 Kenrick, John, Lord Mayor of London, fl. 1652
 Kenrick, John, Egyptologist, 1877
 Kenrick, Timothy, Unitarian divine, 1804
 Kenrick, William, L.L.D., miscellaneous writer, 1725*-79
 Kent, Anthony Grey, Earl of, 1702. See Grey.
 Kent, Constance, murderess, 1843
 Kent, Earl of. See Edmund of Woodstock.
 Kent, Edward Augustus, Duke of, 1797-1820
 Kent, Elizabeth de Grey, Countess of, 1651. See Grey.
 Kent, Henry Grey, Earl of, 1651. See Grey.
 Kent, Hubert de Burgh, Earl of, 1243. See Burgh.
 Kent, James, musical composer, 1700-76
 Kent, John de, schoolman, fl. 1248
 Kent, Dr. John, Welsh Lollard, fl. 1420
 Kent, Maid of. See Barton, Elizabeth.
 Kent, Maria Louisa Victoria, Duchess of, 1786-1861
 Kent, Nathaniel, editor of Lucian, fl. 1775
 Kent, Odo, Earl of, Bishop of Bayeux, 1096. See Odo.
 Kent, Odo, Abbot of Battle, 1200. See Odo.
 Kent, Thomas, mathematician, 1489
 Kent, Thomas Wickham, sculptor and musician, 1817
 Kent, William, painter and architect, 1685-1748
 Kent, William Neville, Earl of, K.G., 1463. See Neville.
 Kentigern or Mungo, St., Bishop of Glasgow, 601
 Kentish, John, Unitarian minister, fl. 1814
 Kenton, Benjamin, philanthropist, 1719-1800
 Kenton, Nicholas, D.D., Carmelite, 1468
 Kenyon, John, philosopher and poet, 1783-1856
 Kenyon, Lloyd, Lord Kenyon, 1732-1803
 Keogh, Edward Stephen, Catholic divine, 1833-87
 Keogh, John, D.D., Irish divine, 1725
 Keogh, John, D.D., 'Botanologia Hibernica,' fl. 1748
 Keogh, John, D.D., Irish Catholic leader, 1740-1817
 Keogh, Right Hon. William, Irish judge, 1817-78
 Keon, Miles Gerald, Colonial Secretary at Bermuda, 1875
 Keper, John, poet, b. 1547*
 Keppel, Arnold von Joost, 1st Earl of Albemarle, K.G., 1671-1718
 Keppel, Augustus, Viscount Keppel, 1726-86
 Keppel, Frederick, Bishop of Exeter, 1777
 Keppel, George, 3rd Earl of Albemarle, K.G., 1725-72
 Keppel, William Anne, 2nd Earl of Albemarle, K.G., 1754
 Ker, Sir Andrew, Warden of the Middle Marches, 1526
 Ker, Sir Andrew, of Fernhurst, 1545
 Ker, James Innes, 5th Duke of Roxburghe, 1738-1823
 Ker, John, of Kersland, philologist, 1673-1726
 Ker, John, Duke of Roxburghe, 1740-1804
 Ker, Robert, Earl of Somerset. See Carr.
 Ker, Robert, 1st Earl of Roxburghe, 1570-1650
 Ker, Sir Thomas, partisan of Mary, Queen of Scots, 1584
 Ker, Sir Walter, politician, 1855*
 Kerne, Sir Edward. See Carne.
 Keroual, Louis Penhoet, Duchess of Portsmouth, 1652*-1734

Kerr, John, classical scholar, fl. 1739
 Kerr, Mark, Abbot of Newbottle, Lord of Session, 1584
 Kerr, Mark, 1st Earl of Lothian, 1609
 Kerr, Robert, Earl of Somerset. See Carr.
 Kerr, Robert, 1st Marquis of Ancrum, 1576-1654
 Kerr, Robert, 1st Marquis of Lothian, 1703
 Kerr, Robert, Scotch surgeon and author, 1753-1813
 Kerr, William, 3rd Earl of Lothian, 1675
 Kerr, William, 2nd Marquis of Lothian, 1661-1729
 Kerr, William Henry, 4th Marquis of Lothian, 1710-75
 Kerrich, Rev. Thomas, M.A., F.S.A., Librarian of the University of Cambridge, 1748-1823
 Kerrison, Robert Masters, M.D., medical writer, 1776-1847
 Kerry, Knight of. See Fitzmaurice.
 Kerry, Lord. See Fitzmaurice.
 Kerseboom, Frederic, painter, 1632-90
 Kersey, John, mathematician, 1616-1700*
 Kershaw, James, Methodist minister and empiric, 1797*
 Ketch, John, executioner, fl. 1683
 Ketel, Cornelius, painter, 1548-1602
 Ketel, William, theologian, 1320
 Keth, William, exile at Frankfurt, fl. 1580
 Kett, alias Knight, Francis, M.A., Unitarian, ex. 1589
 Kett, Henry, B.D., Bampton Lecturer, 1761-1825
 Kett, Robert, tanner, rebel, ex. 1549
 Kettle, Dame Alice, reputed witch, fl. 1323
 Kettle, Tilly, painter, 1740*-86
 Kettleby, Samuel, D.D., Gresham Professor, 1734-1803
 Kettlewell, John, divine, 1653-95
 Keugh, Matthew, Governor of Wexford, 1744*, ex. 1798
 Keulen, Janssen van, painter. See Janssen.
 Kevin, St. See Coemgen.
 Key. See also Calus.
 Key, Sir Astley Cooper, G.C.B., F.R.S., admiral, 1821-88
 Key, Charles Aston, F.R.S., surgeon, 1794-1849
 Key, Thomas Hewitt, M.A., F.R.S., classical scholar, 1799-1875
 Keyes, Thomas, conspirator, ex. 1696
 Keyl, Frederick William, painter, 1823-71
 Keyms, Lawrence. See Keyms.
 Keynes, alias Bret, George, Jesuit, 1828-59
 Keynes, John, Jesuit, 1625-97
 Keys, Roger, architect, fl. 1450
 Keyse, Thomas, painter, 1732-1800
 Keyser, William de. See De Keyser.

THE 'GENTLEMAN'S MAGAZINE' AND ITS RIVALS.

THE rivalry with which the *Gentleman's Magazine* met from the outset is a matter of history, but, with one or two exceptions, the names of its dozen or so competitors are almost, if not quite, unknown. It may, therefore, be news to most people to learn that from 1736 to 1738 inclusive there were two monthlies of exactly the same name, object, price, and size. Rival newspapers with names nearly identical were by no means uncommon in the earlier half of the last century; but the fact that there were two *Gentleman's Magazines* in the field at one time is an interesting historical as well as a merely literary fact. It is also one which appears to have been absolutely forgotten for over a hundred and fifty years; and this is to some extent accounted for by the circumstance that no direct reference is made in Cave's *Gentleman's Magazine* to its rival. The only method by which light might be thrown on the subject was by examining the contemporary newspapers. The *Grub Street Journal* and the *Craftsman*, containing as they do the greater portion of the literary advertisements of that period, were naturally those to which I first referred. And it was the former which supplied me with the desired facts.

Who was the first hack-in-chief of the *Gentleman's Magazine*? This individual appears to have held his position for nearly five years. A rupture occurred and he left, or, according to Cave's statement, he was dismissed. He, at all events, persuaded the notorious Jacob Ilive, of Aldersgate, to undertake a rival *Gentleman's Magazine*, which duly appeared at the end of January, 1736. Instead of having "and monthly intelligencer" as a sub-title, this claimed to be the "monthly oracle"; in place of a view of St. John's Gate it had one of Merlin's Cave; and instead of "Sylvanus Urban, Gent.," we are informed that it was conducted by "Merlin the Second, Author and compiler of the first Magazine." The term "editor" had not yet been invented. The British Museum has no copy of this rival; and the few odd numbers which came into my possession recently were partially destroyed before their interesting character became apparent. From the fragments and one complete issue it is certain that "Merlin's" venture lived for three years—i.e., 1736 to 1738—but how much longer it is not possible for me to say or suggest. Its price was sixpence per number, each of which consisted of sixty-four

pages. Like the other rivals, it claimed, in a very slightly altered phraseology, to contain "more in quantity, and greater variety, than anything of the kind"—a statement which bears a strong analogy to "the largest circulation in the district" pretension of to-day.

So far as I have been able to discover, the first actual cause of an open squabble occurred in an advertisement which appeared in the *Grub Street Journal* of April 1st, 1736. In announcing the March issue "Merlin"—or rather his publisher—claimed his *Gentleman's Magazine* as being by "the same hand who first raised and for near five years compiled and conducted the *Gentleman's Magazine*, or *Monthly Intelligencer*." At first Cave apparently took no notice of this piece of intelligence, which, being repeated more than once, at length drew forth this refutation, which appears in the *Grub Street Journal* of August 12th, 1736:—

"NOTE, of the several persons who have had a hand in this work, one who was dismissed for incapacity, or repeated neglects, has pretended publicly to arrogate to himself a mighty merit from matters, which it is well-known were never entrusted to him. On the contrary, he had been discharged several times for his intolerable remissness, and as often in pure tenderness re-employed, but all his performances were constantly inspected by another person."

This was a staggerer for Ilive's literary "gent.," and it took him nearly six weeks to get over it and frame a reply. A "poem" entitled 'Sir Urban's Expostulation with Merlin' appears in the latter's magazine dated September—which, as was the custom, appeared at the end of the month. A categorical reply from "Merlin" was published in the advertising columns of the *Grub Street Journal* of September 30th, and I here transcribe the salient points thereof: "Mr. Cave's magazine, since the publication of this, has sunk in number above 2,000, no wonder he is so highly incensed against those who, he imagines, have occasioned so great a fall in stock." "What low, scurrilous abuses has he not thrown out against everybody concerned in it? But finding the public grin turned upon himself, the man is gone stark mad, or he would never have ventured to affirm things in the face of the public the falsity of which he knows can be evinced by more than fifty witnesses." Instead of reply to the "mean aspersions," the advertiser requests a true, direct, and candid answer to certain questions, in which "Merlin" desired to know if "the certain person," meaning himself, did not leave Cave's employ of his own accord; whether Cave did not on several occasions bestow "high encomiums" on the said person for his happy talent and for his unwearied application to business; and whether the said person, at the conclusion of the month, for above three years successively, did not sit up in his printing house, even in the depth of winter, thirty, forty, and fifty hours on a stretch without rest or sleep, to forward the finishing of his work in time. And again, "Has not the said person wrote for him frequently two or three, generally one Sunday in a month?"

The "said person" sneers at Cave's "tenderness," and defiantly calls upon him to give some instances of his generosity. "Merlin" also claims to have written all the "copy" for Cave's magazine for nearly four years. He complains of the capricious and whimsical temper of Cave, and, in defying him to do his worst, offers "to contentedly wear the severest stigmas of Mr. Cave's keenest resentment."

There appears to have been a good deal of truth in this retort, and no reply, so far as I can find, was vouchsafed by Cave. Like all other literary quarrels, it caused many circumstances to be made public which it would have been better for both parties to have kept in the background. But posterity cannot be too thankful for these small mercies.

I may add, in conclusion, that, as the odd copies came into my hands as Cave's *Gentleman's Magazine*, it is not at all unlikely that some

readers of this journal may unknowingly possess volumes of the second magazine of the same name.

WILLIAM ROBERTS.

SCIENTIFIC HISTORY.

IN his preface to 'Carlisle,' the latest addition to the "Historic Towns" series, the learned author, Prof. Creighton, informs us that his "volume is written for the historical student." As an historical student I have sought instruction in its pages, and have certainly found it, though scarcely in the sense in which its author would desire. I have learnt, and I am anxious that others should do the same, how history is compiled in these latter scientific days.

"Henry I.," we read, "not without misgivings, set up an Earl of Carlisle. For this office he chose a Norman, Ranulf de Brichsard [sic], Viscount of the Bessin [sic], a man well known and trusted by the king" (p. 27). Whatever "misgivings" Henry might have had, if he had set up an Earl of Carlisle—and with these the writer may be well acquainted—he never, as a matter of fact, set up such an earl at all. When Prof. Creighton subsequently tells us that "no new earl was sent to succeed him;.....this decision greatly affected the future of Carlisle," one is compelled to point out that this fictitious title can be traced to a long-exposed authority, the 'Chronicon Cumbrie' in the Wetheral Register.

Let us follow out this instructive addition to the natural history of blunders. First, Palgrave takes the 'Chronicon' in hand, and endeavours to euhemerize its impossible narrative; then Lappenberg corrects Palgrave; next Mr. Hodgson Hinde reads a paper at the Carlisle meeting (1859) of the Institute (*Archæological Journal*, xvi. 230), in which he demolishes the 'Chronicon Cumbrie,' but forgets to reject the "earldom" for which it is the authority. Then Prof. Freeman appears on the scene (1876), and informs us that "Cumberland now [1092] became an English earldom" ('Norman Conquest,' v. 118). There are, possibly, few other writers who could contrive within the compass of six words to make three mistakes. For the professor admits ('William Rufus,' p. 548) that he "ought not to have spoken of Cumberland"; and that the event belongs to the following reign; and, thirdly, Carlisle did not become "an English earldom."

But the point to which I would call attention is this. "The White Ship," as every one knows—for it is a cardinal event in English history—was lost in 1120; but Mr. Hodgson Hinde, by a strange slip, assigns this famous event to 1118. Prof. Freeman copies that date from him, and gives it twice over ('William Rufus,' p. 549), referring to a page in his previous work, where it is given as 1120! Now Prof. Creighton (edited by Prof. Freeman) tells us (p. 29) that "the White Ship" was lost in 1119 (a notoriously erroneous date), but subsequently introduces the tell-tale date "1118" (p. 32). What is "the historical student" to think? Here are these two eminent professors, the one personally conducted by the other, of whom the one assigns to 1119 and the other to 1118 an event which every schoolboy knows belongs to 1120. Such is the scientific history of which we boast.

J. H. ROUND.

SOME MISSING POEMS OF SIR JOHN BEAUMONT.

St. Leonards, Oct. 19, 1889.

MR. KENYON'S interesting note in to-day's *Athenæum* has caused me to examine afresh my copy of the volume of 1629, from which the cancelled leaf has been cut away clumsily enough to show most of the initials on p. 181. There can be no doubt, I agree, that the poem so happily recovered, "On the death," &c., was that which was begun on p. 181, but I think it equally

* The catchword at foot of p. 180 is "Of," so that presumably the printed title was "Of the death," &c. Almost invariably the titles run "Of" or "Upon," not "On."

clear that p. 182 contained nothing but the six closing lines. There are two reasons for this belief. In the first place, each poem in the volume begins on a fresh page, even when there would have been room for it on the blank of the preceding page (e. g., pp. 139, 149, 157). Next, enough of p. 182 remains to show distinctly the ends of two bars ("rules" is, I think, the technical word) an inch and three-eighths apart, such as are used on several other pages (e. g., 68, 92, 139, 149, 157) to relieve a long blank. In any case, however, there would not have been room on p. 182 for the other newly discovered poem suggested by Mr. Kenyon. It is to be assumed, therefore, that the lines 'Of the Assumption of our Blessed Lady' are now printed for the first time.

Should the other missing poem, "in eight books" (this is how Anthony à Wood describes its awful dimensions), on 'The Crowne of Thornes' be found, I shall not clamour for the printing of it even in the most limited edition. There are plenty of George Dyers still who cannot comprehend that any poetry can be bad, but, at the same time, I venture to think that Sir John Beaumont has been hardly treated, not perhaps by the reprinters *en bloc*, but by the anthology makers. My copy of 'Bosworth-field' belonged to Mrs. Elizabeth Cooper, who seems to have used it in preparing her 'Muses Library' for the press by striking out with her pen all the superfluous final e's, and the like, in the poems she appears to have selected for the illustration of Beaumont's genius. These were 'Bosworth-field,' 'Of true Liberty,' 'Against abused Love,' 'To his late Majesty concerning the true forme of English Poetry,' and 'To the most illustrious Prince Charles, of the excellent use of Poems.' This list may incline to overgenerosity, but I think Beaumont deserved a corner in Mr. Humphry Ward's not unduly exclusive gallery of "English Poets."

J. DYKES CAMPBELL.

THE COMING PUBLISHING SEASON.

Messrs. J. Masters & Co.'s announcements include 'The Churchman's Diary for 1890,'—'Under Cliff,' a sequel to 'Nora's Friends,' by the Author of 'The Chorister Brothers,'—'A Birthday Poem for Young and Old,' by Augusta Temple,—'Stories from the Lives of Saints and Martyrs of the Church, told in Simple Language,' by Jetta S. Wolf, with an introduction by Canon C. W. Woodhouse,—'Notes on the Seven Penitential Psalms,' by the Rev. Dr. A. G. Mortimer,—and 'Words in Season to Working Women,' by Austin Clare.

The following one-volume novels will shortly be published by Messrs. Roper & Drowley: 'Mrs. Senior, Junior,' by Mr. F. Hayes; 'The Stranger Artist,' by Miss E. C. Kenyon, author of 'The Old Violin,' &c.; 'Captain Jacques, a Romance of the Plague and Fire of London,' by Mr. S. Gibney; 'Only a Sister?' by Mr. W. A. Wallace; 'Craythorne,' by Hadley Owlpen; and 'Love and Dis-Belief,' by Mr. J. Y. Cleland.

Messrs. E. Durrant & Co., of Chelmsford, promise 'The Ancient Sepulchral Monuments of Essex,' by Mr. F. Chancellor, F.R.I.B.A.,—'The Birds of Essex, a Contribution to the Natural History of the County,' by Mr. Miller Christy, forming vol. ii. of the "Special Memoirs" of the Essex Field Club,—and 'A History of Felstead School, with some Account of the Founder and his Descendants,' by Mr. John Sargeaunt.

THE PRINCIPALITY OF MONACO.

In the new number of the *Quarterly* there is an article on the Principality of Monaco containing much information now made public for the first time. A piece of news might have been included in it which has special literary interest. This is that Monaco has acceded to the International Union for the Protection of Literary and

Artistic Works. The importance of this may not appear obvious. Yet, if the Principality had refused to join the Convention, any publisher there might reprint English, French, or other books without caring whether the foreign authors liked it or not, and sell them at a low price, owing to not having paid for the copyright. The many thousands who visit the Principality yearly constitute a book-buying public. Of course the Monaco publisher who acted in the manner suggested would be an unscrupulous man, and he would not be greatly misdescribed if called a pirate. What could be done in the Principality of Monaco before it joined the International Union is, and has long been done in the enlightened Republic of the United States.

The publication of the archives of Monaco has begun, and when it is finished many interesting documents will be rendered accessible. Some of those are given in the article mentioned above. We may add a few which will supplement those in the *Quarterly*. One of these is a letter written by the Emperor Charles V. to Augustin, the Lord Bishop of Monaco, a month after the battle of Pavia; the following is a translation of it:—

Reverend Father in God, Dear and Trusty Counsellor,—Our brother-in-law and Lieutenant-General in Italy, the Duke de Bourbonnoys, as well as our Viceroy of Naples, have informed us in writing of your good, noble, and loyal performance of duty in this very fortunate battle against the King of France. We cannot sufficiently thank you for this; you may rest assured, however, that we shall not forget such a service, for it is our purpose to recognize it in a marked manner, and by way of return to let those who, like yourself and others, risked their lives and properties in our service, and to uphold our honour, reputation, and just claims, share in the profits of the victory, as you will be told at length by our brother of Bourbon and the said Viceroy, whom we desire you to believe as you would ourselves, and to render service to our brother of Bourbon as you would to ourselves in person. And, Reverend Father in God, dear and trusty Counsellor, may the Lord have you in His holy keeping. Written in our city of Madrid, the 26th of March, 1525.

(Signed) CAROLUS.
(Countersigned) LALLEMAND.

Reference is made in the article to an autograph letter written by the Duke of York to induce the prince then reigning to aid the royal fleet, under the command of Prince Rupert, against the Parliamentary fleet, under the command of Blake. We quote that letter in the original French:—

MON COUSIN,—La continuation des troubles du Roy monseigneur et frère, l'obligant à songer à ce qui pourra regarder les intérêts de son service dans la mer Méditerranée et m'ayant confié ce soin, j'envoie le Sieur de Bennet, mon secrétaire auprès de vous pour vous communiquer les choses que nous desirons de voster assistance, quand elles seroient moins raisonnables les témoignages que vous avez avancé de vous inclinations me donnent assez de lieu de m'assurer de la satisfaction que je desire pour ne me mettre pas en peine de tout. Je me remetis du sieur de Bennet pour vous entretenir de particularités vous priant de le croire comme a moy mesme; il vous assurera au mesme temps que je suis avec toute sorte de verité mon cousin vostre bien-affectionné cousin,

De Paris ce 3me d'Octo : 1650.

The letters written to the Prince of Monaco for the time being by the wife of James II. and by other royal personages are not filled with blunders as the one is just quoted. George III. merely signed the letter sent to Honoré III. thanking him for his attention to his brother the Duke of York, who died in the Palace at Monaco, this letter, as well as those from members of the English royal family or English noblemen, being in French. After the duke's death, Lord Hertford, who had been entrusted with a mission to Honoré III, wrote to him from London on the 13th of November, 1767, after returning there:—

PRINCE,—I have informed the King, my master, of the gratification which you manifested about his Majesty's reply and the assurance with which it was accompanied by the mouth of his ambassador at Paris. The King is impressed with all that you have

done for his brother in the sad affair at Monaco, and his Majesty desires to give you a token of his gratitude. The King purposes presenting some fine hunters to you. He asked me what I thought would please you, and I replied that, however grand a personage you might be, I had no doubt you would be glad of a mark of his favour, while his Majesty, as the possessor of horses, was enabled to contribute to the favourite amusement of a prince whom he desired to distinguish by his gratitude. The horses have been out of health, like all the horses in this country at present, and that is the reason they are not yet on the way to you; they are getting better, and I flatter myself you will be pleased when you obtain possession of them in France. I have the honour to be, my dear Prince, with the most inviolable attachment, your very humble and very obedient servant,
HERTFORD.

Sixteen days after the date of the last letter, Lord St. John, who had been chamberlain to the Duke of York, wrote to the Prince from London:—

PRINCE,—On arriving here the 3rd of this month, I communicated to his Royal Highness the Duke of Gloucester the compliments and condolence with which you did me the honour of entrusting me for delivery to the King, concerning the painful event of the death of his late Royal Highness the Duke of York. The Duke of Gloucester assured me that he would be good enough to deliver them to the King in person, and his Royal Highness has commissioned me to tell you that the King and all the royal family are under a thousand obligations for the unremitting attention which you showed the Duke of York during his illness and for the honours which you paid to his memory. The Duke of Gloucester has commanded me at the same time to beg your acceptance of two carriage horses which are sent along with other horses from the King. They are the horses which the late Duke of York always used, and it is owing to the esteem which you have always shown for his brother's memory that the Duke of Gloucester flatters himself you will accept this small token of his gratitude. For my own part I can never forget the kindness which I received from you during my stay at Monaco, nor the regret which you have exhibited for my master before and after his death. I beg you to be assured of my gratitude for all these things, and that I have the honour to be with the greatest respect, my Prince, your very humble and very obedient servant,
ST. JOHN.

The only other written communication, of a later date than those published in the *Quarterly* and given above, from the English royal family or English peers, which is preserved among the private papers in the Palace at Monaco, is the following short note written from Nice by the Duke of Gloucester to his Serene Highness the Prince of Monaco at Paris, dated the 22nd of April, 1784:—

SIR,—I am greatly obliged to your Highness for the remembrances of me which you have been good enough to preserve, and I am really vexed not to have enjoyed the pleasure to which I had looked forward before leaving Nice of seeing you, and of repeating the sentiment of esteem with which I am your Highness's very humble servant.

WILLIAM HENRY, Duke of Gloucester.

Literary Gossip.

LORD TENNYSON's new volume is being kept back for the best of all reasons: he is writing for it some fine new poems. His powers of producing poetry are as vigorous as ever, as this volume will very strikingly show.

MR. LOWELL, who has just sailed for Boston in his favourite ship the *Cephalonia*, has written a new poem which is said to be conceived in his happiest vein. It will appear first in an American magazine.

WE are glad to say Mr. Leslie Stephen is in better health, and will resume his labours on the 'Dictionary of National Biography' in a day or two.

MISS AMY LEVY left, besides the new poems already announced, a volume of short stories which will also be published by Mr. Fisher Unwin.

MR. J. E. C. BODLEY, who contributes an article, entitled 'Cardinal Gibbons and the Church in America,' to the *Nineteenth Century* for November, on the occasion of the celebration of the centennial of the Roman Catholic hierarchy in the United States, has recently been visiting the Cardinal Archbishop of Baltimore.

SIR JOHN WILLOUGHBY's volume 'East Africa and its Big Game,' which Messrs. Longman are going to publish, is the narrative of a sporting trip from Zanzibar to the borders of the Masai, made on the invitation of Sir Robert G. Harvey in 1886-7. It is illustrated by Mr. G. D. Giles, and Mrs. Gordon Hake has furnished sketches from photographs taken by the author. The volume is dedicated to the Prince of Wales.

A TRANSLATION of the new edition of Prof. Franz Delitzsch's 'Commentary on Isaiah' will shortly be issued by Messrs. T. & T. Clark, of Edinburgh. This edition, dedicated to Profs. Cheyne and Driver, has been thoroughly revised throughout. The translation will be executed by the Rev. W. Hastie, B.D.

MR. LOUIS DYER will deliver the Lowell Lectures at Boston this winter. Their subject, it is understood, will be the 'Religion of the Early Greeks.' Mr. Dyer is about to be married to the eldest daughter of Mr. Alexander Macmillan, the well-known publisher.

A LETTER from Athens states that the Greek Government has resolved to erect a monument in that city in memory of Wilhelm Müller, the poet of the 'Lieder der Griechen' (1821-24), and the translator of the modern Greek folk-songs in the Fauriel Collection.

FELIX DAHN, the well-known author of 'Ein Kampf um Rom,' is about to issue a new historical romance under the harrowing title of 'Weltuntergang.' The scene is laid in 1000 A.D. We presume that the fragment known under the name of 'Muspilli,' which has been preserved from an ancient German poem prophesying the destruction of the world in that year, has furnished the suggestion to the novelist.

THE historian Prof. K. Biedermann seems to write the history of Germany backward. Some time ago he published a work entitled 'Dreissig Jahre Deutscher Geschichte, 1840 bis 1871,' and we understand that he will issue shortly another work, under the title of 'Fünfundzwanzig Jahre Deutscher Geschichte, 1815 bis 1840.'

IN the next number of the *Classical Review* Mr. Evelyn Abbott writes on the early history of the Delian League, Mr. B. I. Wheeler on grammatical gender, and Mr. F. Wallis on the MSS. of Origen contra Celsum.

DR. JOSEPH EDLESTON is engaged in editing a second volume of 'The Parish Registers of Gainford,' in the county of Durham. This second part, which contains the marriages and is in continuation of the former volume of baptisms, will be published very shortly by Mr. Elliot Stock.

MR. THOMAS GREENWOOD is preparing a third edition of his work on Free Public Libraries. The main parts of the book will be rewritten and several new chapters added.

THE December number of *East and West*

will be a double number, and will be published at a shilling. It will contain complete stories by Miss Helen Mathers, Mrs. Macquoid, Mr. Baring Gould, Mr. F. M. Allen, Mr. Richard Dowling, and Mr. Manville Fenn.

CHANCELLOR CHRISTIE's recent address to the librarians is to appear in the *Library*.

MR. BARING GOULD writes:—

"Your reviewer of my 'Historic Oddities and Strange Events' notices what he says are slips in my text, as that Oudinot, Cambacères, and Malet are given as Oudenot, Cambacières, and Mallet. Oudenot is a misprint; Cambacères is right, p. 62; and Mallet certainly spelled his own name with a double l in his proclamations. Your reviewer says that the book is a reprint of magazine articles. Seven of the articles have never appeared in magazines, and several of those which I did contribute to magazines I have enlarged and improved with fresh material."

Cambacères is rightly spelt in one place, but wrongly in another. Doubtless a printer's error, but why did not Mr. Baring Gould correct it? As to Malet, the documents given in the account of his conspiracy and trial published by Grousset in 1869 give Malet with one l. The same spelling is found in Thiers, Martin, Charles Nodier; 'Le Procès Malet,' published in 1826; 'Éclaircissements Historiques sur la Conspiration de Malet,' published in 1834 by Saulnier, ex-Prefect of Police, and every other authority except the 'Annual Register,' where the account of the conspiracy is very imperfect.

THE third volume of the reminiscences of Duke Ernest of Saxe-Coburg is, the German papers say, expected to make its appearance ere long. The volume will embrace the important period from 1861 to 1871, and will conclude with the foundation of the German Empire.

THE chief Parliamentary Papers of the week are Labour, Reports on Laws affecting the Hours of Adult Labour in Europe and the United States (5d.); Metropolitan Board of Works, Report for 1888 (1s. 7d.); Friendly Societies, Index to Report (6d.); Bounties on Exports in Foreign Countries, Reports from Representatives (3d.); and Pauperism, England and Wales, Statement for July (2d.).

PROF. ALFRED HOLDER is going to publish a thesaurus of old Celtic.

SCIENCE

CHEMICAL LITERATURE.

Nature Series.—*The Chemistry of Photography.* By R. Meldola, F.R.S. (Macmillan & Co.)—Notwithstanding the numerous works published on photography, there has been great need of a book in which photography should be treated from the chemical side by some competent hand; this want is most admirably supplied by the present volume, of which it is scarcely possible to speak in too high terms of praise. It had its origin in a course of lectures given at the Finsbury Technical College, with the object not of attempting "to impart instruction in the manipulative details of photography, since there are already before the public a large number of excellent works dealing with this branch of art. It is only with the chemical principles underlying the subject that these lectures attempt to deal, and it is hoped that the mode of treatment adopted may serve the purpose of convincing photographers how essential is some know-

ledge of chemistry for the successful carrying on of their operations." In the first lecture the author discriminates between photo-physical changes, that is, those in which the chemical composition of the substance exposed to light is in no way altered, and photo-chemical changes, in which, as the name implies, light produces either combination or decomposition; he then considers the nature of the photo-chemical changes, other than those of the silver compounds, with which photographers have to do. The next lecture, on the photo-chemistry of the silver compounds, is, perhaps, the most interesting in the book, as the author's critical examination of all that is known on the subject shows on what a slight basis most of the commonly received notions as to these changes rest. To take the case of silver chloride, it has been nearly always assumed that on exposure to light it loses chlorine, and is converted into the subchloride. That the first part of this statement is true admits of no doubt, but for the truth of the second part there seems to be practically no evidence whatever. On the whole, the author considers the evidence to be very strongly in favour of the darkened product being an oxychloride, although this has not yet received rigorous experimental proof. This view was originally suggested in 1854 by the late Robert Hunt, who observed that oxygen is absorbed when moist silver chloride is decomposed by light, and in confirmation the author quotes results recently communicated to him by Dr. Hodgkinson, from which it appears that the darkened product contains an oxychloride of the formula Ag_2OCl_2 . The next lecture deals with sensitizers, which are shown to be substances capable of entering into combination with one or other of the products of photo-decomposition. The fourth lecture deals with emulsion photography, and includes an interesting discussion of what is technically termed "ripening." The next two lectures treat of development; the next on the action of light of different colours on sensitive compounds, on spectrum analysis, and on the interesting question of reversal. In the eighth lecture the relationship between photo-chemical decomposition and the absorption of light is considered, and some account given of the results of the efforts made to obtain plates which shall record the actual visual intensities of the colours of an object in their correct values (orthochromatic photography), and of the attempts to solve that greatest of all photographic problems, the permanent reproduction of the camera picture in its natural colours, a problem which has never yet been solved. Considering the misleading statements that are continually being made on this subject, it may be allowable to quote in full what the author says with reference to the fact that silver chloride is capable, under certain conditions, of receiving an impression of the spectrum in which the colours more or less approach the natural colours:—

"The photochromatic property apparently belongs to the reduction product, which we now have good reason for believing to be an oxychloride. It may at first sight appear improbable that the coincidence between the colours of the spectrum and the colours of the impressed film is a mere accident; but although this is difficult to believe, I venture to think that it is an accidental coincidence and nothing more. By this I mean to say that there is no connection of a physical nature between the vibration period of the ether-waves and the colours assumed by the reduction product—the connection probably arises from the production of different compounds in different parts of the spectrum, and it happens that the colours of these compounds approach somewhat in shade to those of the corresponding spectral colours. In the best specimens of these photochromatic spectra that I have ever seen, the colours were certainly nothing more than approximations to the pure spectrum colours, and even in these spectra some of the coloured effect was due to the unaltered ground colour of the film, in regions where some particular colour had produced no action at all."

The last lecture is devoted to the processes following development—fixing, intensifying—and

to the various printing processes. In the foregoing summary we have done but scant justice to the mass of interesting matter contained in the book; we can most heartily commend it to the notice of all who are interested in photography.

Practical Organic Chemistry. The Detection of and Properties of the more important Organic Compounds. By Samuel Rideal, D.Sc. (Lewis.)—This little book is designed to meet the requirements of medical students working for the higher examinations, and seems well adapted for its purpose. It deals only with those commonly occurring organic substances which are of importance for the class of students for whom it is intended, and although mainly devoted to the tests for these substances, yet gives concise and clear accounts of their sources and modes of preparation. A useful feature of the book is that the description of each substance is followed by a list of the British Pharmacopœia preparations containing it.

An Elementary Text-Book of Chemistry. By W. G. Mixer. Second Edition. (Macmillan & Co.)—Prof. Mixer, of Yale University, following the example set by several of his countrymen, now brings out the second edition of his 'Text-Book' in England as well as in America. We fancy that the first edition of the book was not published in London. The book is especially noticeable in that the elements are arranged in accordance with the periodic classification; but some of the results are such as to throw doubt on the wisdom of attempting to strictly follow this order in an elementary text-book. The main difficulty seems to be in the arrangement of the compounds of the elements: in the old plan, where the non-metallic elements were considered before entering on the study of the far more numerous basic elements, it was possible to give under each metal an account of all its compounds; in the arrangement here adopted this is not the case, so that the elements of a group and some of their compounds are partly discussed, then another group taken up, then further compounds of the elements of the first group described, and so on. Possibly some of this rather confusing arrangement might have been avoided by taking the groups in different order; even as it is the groups are not taken in strict order. One very good feature of the work is that the so-called rare elements are described in their proper places; it is, unfortunately, so customary either to omit all mention of them, or to describe them in an appendix, that students fail to grasp their relations with their nearest allies amongst the elements of more common occurrence. It would have added much to the value of the book had a little more attention been bestowed on the relative importance of various points; for instance, had less space been given to the description of some metallic salts, it would, perhaps, have been possible to deal a little more fully with matters of fundamental importance which are at times treated with annoying brevity. The book seems fairly accurate, although we note that Prof. Mixer has overlooked the fact that some years back Oliveri showed that the substance long described as chromium hexafluoride is in reality the oxyfluoride CrO_2F_2 . As the present edition is intended for both English and American students, it is a pity that foot-notes were not added on some points where the information given is, as it stands, of interest only to the latter.

Inorganic Chemistry. By Ira Remsen. (Macmillan & Co.)—This is another text-book by an American chemist in which an attempt is made to adopt the periodic classification. In this case, however, the arrangement is decidedly more satisfactory. A preliminary study is made of oxygen, hydrogen, and chlorine before the systematic study of the elements according to the periodic groups is entered on. It has been stated above that Prof. Mixer does not find it

possible to give the groups in the strict systematic order; Prof. Remsen goes a step further than this, and gives the elements, not in the groups, but in the sub-groups, and then arranges these sub-groups in such order as gives most facility for the explanation of the compounds of the elements. As a result there are only two cases where all the members of a group are described consecutively, but, notwithstanding this, a good working arrangement is arrived at, for which it may fairly be claimed that many of the advantages of both the old and the periodic classifications are combined. With this we have, unfortunately, said nearly all that it is possible to say in praise of the book. To those who are acquainted with Prof. Remsen's admirable elementary text-books this work will come as a surprise and disappointment. It is most difficult to see for what class of student it is intended. A phrase in the preface seems to suggest that it is meant for the more advanced students who have already worked through one of the elementary works. If this is the case, surely the treatment is absurdly elementary and the amount of information given utterly inadequate; on the other hand, a student commencing the study of chemistry would scarcely expect that a large octavo volume of over 800 pages could have been intended to meet his wants. In reading the book we have noticed a good deal that requires revision; some of the misstatements are probably slips of the pen, others suggest that sufficient attention has not been paid to the chemical literature of the last few years.

Lives of the Alchemical Philosophers. Based on Materials collected in 1815 and supplemented by Recent Researches, with a Philosophical Demonstration of the True Principles of the Magnum Opus, or Great Work of Alchemical Reconstruction, and some Account of the Spiritual Chemistry. By A. E. Waite. (Redway.)—As regards the main portion of this book, the lives of the alchemists, it is founded, as stated in the title, on a work of similar title by an anonymous author published in 1815, and contains nothing calling for particular comment, except that it is not easy to understand why nearly a fifth of the space is devoted to an account of the not very edifying proceedings of that arch quack Joseph Balsamo, alias Count Cagliostro. The main interest of the book lies, however, not in the short biographies of the alchemists, but in the introductory essay. Those who are acquainted with the numerous important practical discoveries made by many of the leading alchemists will learn with astonishment from this that a "select section of reputable students of occultism" strenuously deny that the object of alchemy was the transmutation of metals or any physical substance into gold, and on the contrary hold that the alchemical writings are purely allegorical, and that the sole object of the alchemists was the spiritual improvement and perfection of man. This view the author combats, and shows that the lives and writings of the alchemists clearly establish the physical nature of the Hermetic aim: at the same time he believes the truth to be that both objects were held in view, and that the alchemists had both physical and spiritual aims. As regards the physical success of the alchemists, Mr. Waite says, "I am of opinion, from the evidence in hand, that metallic transmutations did occur in the past"; and again, "I have little personal doubt, after a careful and unbiassed appreciation of all the evidence, that the *magnum opus* has been performed, at least occasionally, in the past, and that, therefore, the alchemists, while laying the foundations of modern chemistry, had already transcended its highest results in the metallic kingdom." Now, from internal evidence in the book, we are inclined to doubt if Mr. Waite's knowledge of chemistry is sufficient to enable him to form a correct judgment on this point. The literature of alchemy has been carefully studied by competent chemists, and they have arrived at just the opposite conclusion, namely,

that satisfactory evidence of transmutation is entirely wanting. The book closes with a catalogue of works on alchemy, &c., extending to over thirty pages.

ANTHROPOLOGICAL NOTES.

CHANCELLOR FERGUSON has reported to the Society of Antiquaries (*Proceedings*, Second Series, xii. 425) what may be a survival to mediæval times of the custom of burying a horse with its deceased owner. During excavations made for the purpose of deepening a dairy in the neighbourhood of Lanercost Abbey, Cumberland, the workmen came upon the bones of three human beings, about three feet below the surface, all in an east and west position, surrounded by roughly hewn slabs, about a foot high. At the foot of the interment was the skeleton of a horse.

An exhibition of a kind which has of late years been more frequently seen in Paris than in London is now open in Westminster, where a party of aborigines from the eastern portion of Tierra del Fuego is on show at the Aquarium. The party consists of one man, four adult females, and four children. The man has the traditional good physique of the Fuegians, being 5 ft. 10 in. high, and measuring 39 in. round the chest. One of the women is aged, another has an infant with her. The younger women appear as yet unused to their present experience, and show great shyness. The skin is dark brown, apparently type 43 of Broca.

At the close of the present year the *Revue d'Anthropologie*, the *Revue d'Ethnographie*, and the *Matériaux pour l'Histoire Naturelle et Primitive de l'Homme* will all cease to be published, their places being occupied by a new review, under the joint editorship of Messrs. Cartailhac, Hamy, and Topinard. The title of the new publication has not yet been announced; it is to appear monthly, and to correspond in form with the *Revue d'Anthropologie*, but to be more liberally illustrated. The last-mentioned *Revue* closes an existence of eighteen years, nine under the editorship of Broca, and nine under Dr. Topinard.

In the current number Dr. Topinard publishes a chart of the results of his statistical inquiry into the colour of the eyes and hair in France. The graduation from fair to dark proceeds with remarkable regularity from the north to the south. The fairer populations inhabit the zone bounded by the departments of La Manche on the west, and Alsace-Lorraine (which for statistical purposes he appears still to consider a part of France) on the east—with the exception of four departments in the centre of the zone and of the Meurthe-et-Moselle, which are less fair—and extend into the Morbihan, the Jura, and two adjacent departments. The less fair form a zone reaching from Finistère on the west to Savoie on the east, graduating into dark at Ile-et-Vilaine, Loir-et-Cher, and Côte d'Or, and spreading downwards in Charente-Inférieure, Creuse, and to Vaucluse. The zone of dark inhabitants extends from Loire-Inférieure on the west to the departments of the Alps on the east. The very dark populations occupy the whole of the southern departments and Corsica, and spread upwards in the Vendée and Deux Sèvres, and to Puy-de-Dôme and Ardèche.

Dr. Nicolas Seeland, in the same *Revue*, gives the fourth and concluding portion of his extremely interesting account of Kashgaria and the passes of the Tian-Chan, explored by him in 1887. He states that while the inhabitants of the country enjoy good constitutions and sufficient muscular force, neither strength, address, nor vitality is developed in them to any remarkable degree. He attributes this to the uniformity of their occupations, which do not require great physical exertion, and to their vicious habits, and the insanitary conditions in which they live. Goitre is prevalent among them.

The *Revue* contains also an exhaustive account of the relics of the Stone Age in Italy, by M. Pompéo Castelfranco, to which is appended a useful bibliography of works in which discoveries relating to the period in question are recorded. In his preliminary remarks the author affirms without hesitation that we have no proof whatever of the existence of man in Italy before quaternary times, the Olmo cranium and other remains which have been attributed to tertiary man affording, in his opinion, no sufficient evidence in support of that theory.

The International Congress of Ethnographical Sciences, which was convened under the auspices of the French Government, recently concluded its sittings by a general meeting at which the resolutions of the various sections of the Congress were considered. The following resolutions were adopted:—

1. That a special mission be constituted for the purpose of visiting Asia Minor in order to study the monuments said to be Hittite, and to compare them with the Egyptian and Assyrian monuments which relate to the Hittite question.

2. That instead of hastily developing European civilization among their Asiatic subjects, European Governments strive to develop the culture of these peoples in conformity with their indigenous genius, their ethnic traditions, and their own languages.

3. The Congress thanks the Imperial Government of India for having printed the first part of Dr. Leitner's work on Hunaa, and hopes that it will publish his remaining material, which is of the greatest importance for the study of comparative religion, ethnography, and philology, for which the language of Hunaa offers an ethnographical basis.

4. That the efforts of Dr. Leitner in favour of toleration among the members of different religions receive the support of Governments concerned (in the East).

5. That a School of Ethnography be founded in Paris.

6. That a chair of the Basque language be founded in the Faculty of Literature which is nearest to the Basque country.

7. That a Congress for the study of Buddhist questions be assembled in Paris in 1890 or 1891, at the initiative of the Ethnographical Society (*Société d'Ethnographie de Paris*).

8. That the Government aid in the publication of the results obtained by the labours which have commenced for the search of documents regarding the mysteries of Eleusis.

9. (In the Ethical Section.) The Congress strongly calls the attention of Government to the question of the population of France.

10. That the Society of Ethnography publish an ethnographical atlas, or encourage such a publication.

11. That a French translation of the work of Chafarik be prepared and annotated by the help of the Ethnographical Society.

Many interesting and important papers were read before this Congress, which sat eight hours daily during eight days, and had no banquets or other festive gatherings, unlike the last Oriental Congress.

GEOGRAPHICAL NOTES.

THE official *Mitteilungen* on geographical explorations carried on in German protectorates contain reports on recent expeditions into the region lying between Togo, on the Guinea coast, and Salaga, near the Upper Volta. The accompanying maps, based upon the information furnished by Dr. Wolf, Lieut. Kling, and Capt. von François, contrast most creditably with the wretched maps which are considered good enough for our own Blue-books, although the work done by English explorers is no way inferior to that of their German rivals. The *Mitteilungen* are edited by Dr. von Danckelman, a competent authority on geographical questions, whilst the editing of our Blue-books, and more especially of the maps which illustrate them, appears to be left to persons not specially qualified for such duties.

In the absence of letters from Dr. Zintgraff we are obliged to be content with a poor account of his journey from the Cameroons to the Benue, which has been furnished by one of his interpreters to the German consul at Lagos. Dr. Zintgraff appears to have travelled by a fairly

direct route. At Gareka's town in Baleyon (about 60° 30' N.) he made a stay of three months and built a station at which he left sixteen of his men. When he reached Wukari he received a welcome present of three boxes of provisions from Mr. MacIntosh of the Royal Niger Company. It is supposed that he has gone back through Adamawa to Cameroons.

Mr. Chisholm, the author of a 'Handbook of Commercial Geography' lately favourably reviewed in these columns, who had already written, as we stated last week, to complain of our criticism of a minute map contained in his handbook, has written to us again, accepting our challenge upon the two points named by us. He produces a list of twelve lines of railway starting from the Missouri above Kansas city and below Omaha, and proceeding westward. But, according to our careful examination of these lines, they, in fact, form only nine separate routes. He also meets our challenge as to the lines converging upon what we supposed to be Hastings by stating that his map ends at 98° 16' W., whereas Hastings is in 98° 23' W. This is very likely the case, as the map is on so small a scale that it is not easy, in the absence of names, to identify places; but it does not touch the point made by us as to a kind of pool in Mr. Chisholm's map, into which run a greater number of lines than exist in fact at a place which, as it is not Hastings, we suppose to be meant for Lincoln.

SOCIETIES.

NUMISMATIC.—Oct. 17.—Dr. J. Evans, President, in the chair.—Messrs. J. S. Pitt and J. Dimsdale were elected Members.—Mr. A. E. Copp exhibited a specimen of the "Pollock Prize" gold medal of the Military College, Addiscombe, struck to commemorate the services of Major-General Sir G. Pollock in 1842; also a fine Exeter half-crown of 1644 and an Irish Blacksmith half-crown of Charles I.—Mr. L. A. Lawrence exhibited a series of Calais groats of Henry VI. with various mint-marks; also a curious forgery in platinum of a sovereign of Queen Victoria, and some shillings, sixpences, and threepences of Victoria countermarked for circulation in a Spanish colony.—Dr. Hyde Clarke exhibited a Servian gilt medal struck to commemorate the anniversary of the battle of Kosovo.—Mr. G. C. Williamson exhibited a series of leaden eighteenth century tokens lately dredged up at Chelsea.—Mr. W. Wroth read a paper on the Greek coins acquired by the British Museum during the year 1888, and exhibited an autotype plate of some of the rarer and more remarkable specimens.—Mr. H. Montagu read a paper on *pieforts* in the English coinage, among which he included the so-called double sovereigns of Henry VIII. and Edward VI., and the so-called fifty-shilling piece of Cromwell. The writer argued that all such pieces were only patterns struck on thick flans, and were never current coins. His paper was illustrated by a series of specimens from his own cabinet.—Dr. J. Evans read a paper on a hoard of silver coins lately found at Neville's Cross, Durham, mainly consisting of coins of Edwards I., II., and III. of England, and of Alexander III., David II., and Robert II. of Scotland. The author broached a new theory with regard to the sequence of the Durham pennies bearing the mint-marks of the Bishops Kellow, Beaumont, De Bury, and Hatfield. The coins of Bishop Kellow, Dr. Evans said, bore as mint-mark a crozier turned to the left, those of Beaumont a lion rampant, those of De Bury a crozier to the right, and those of Hatfield a crozier again to the left.—A discussion followed, in which Mr. Montagu and the Rev. G. F. Crowther took part.

HELLENIC.—Oct. 21.—Mr. Sidney Colvin, V.P., in the chair.—Mr. C. Smith read a paper on an archaic Greek lekythos, recently presented to the British Museum by Mr. Malcolm Macmillan. It, Mr. Smith said, is undoubtedly the most beautiful and important specimen yet known of the so-called "proto-Corinthian" class of Greek vases. The form of the body is that of the lekythos, but this body is surmounted by the head of a lion, of which the open mouth forms the spout. The modelling of this head is so spirited as to suggest that the artist had studied it from the life; on another proto-Corinthian vase in Berlin is a realistic scene of a lion hunt; and we are reminded of the statement of Herodotus that in his day lions were still to be found in Macedonia and Northern Greece. The idea of surmounting a vase with the upper part of an animal or human figure came originally

from the Egyptians; the same idea obtained in early Etruscan sepulchral urns, and in the alabastra imported from Egypt. This zoomorphic idea came into Greek pottery with the Hissarlik type; it died down in the succeeding stages, and reappears in the proto-Corinthian style, with new impulse from Egyptian importation. A jug from Santorin in the Museum, of the "Phaleron" style, has the spout similarly modelled in the form of a gryphon's head—a further instance of how the "Phaleron" potters were being influenced in the seventh century. The Macmillan lekythos, though only .068 metre high, has three friezes of figures painted on it. The handle, which is of strongly metallic form, is decorated with a minute triple plait pattern and a Gorgon mask; the shoulder has an elaborate palmette ornament, which seems the prototype of the application of this pattern to the later white Athenian lekythi. The uppermost frieze has a combat of eighteen warriors, on whose shields are seen a variety of elaborate devices; of these, one party seem to be spearing another kneeling party from behind; the scene may represent the surprise of an ambuscade. The second frieze represents a horse race of six boys; beneath one of the horses is seated a curious figure, which may be intended either for a spectator, as in other Corinthian paintings, or for an ape, in which case it is merely inserted, like the swan in this design, to fill a space. On the third frieze is a hunting scene; behind a net crouch a huntsman and his dog, the huntsman swinging his stick to strike the hare which two hounds are chasing towards the net. Further on is a fox which has just been caught by the foremost of two other hounds. The vase was acquired by Mr. Macmillan at Thebes, and came, no doubt, from one of the tombs on the old road to Lebadea; from these tombs a large series of objects has lately come to the Berlin Museum, including a number of little proto-Corinthian lekythi very much in the style of this one. As to the original place of fabrication of these vases, opinions seem to vary between Corinth and Chalcis. Of the two, Corinth seems the more likely, from the close connexion of the fabric with Corinthian ideas and the descriptions of early Corinthian bronze work. The battle scene and the horse race of the Macmillan vase are exactly paralleled both in Hesiod's shield of Heracles and in Pausanias's description of the chest of Kypselos. The designs on the vase were probably inspired by some metal work of early Greek, probably Corinthian origin. But we cannot expect a final solution of the question until the whole of the material for this "proto-Corinthian" question is collected.—Mr. L. Dyer, who had been with Mr. Macmillan in Thebes when the vase was bought in June, 1883, gave some account of the circumstances of the purchase.—Mr. J. A. R. Munro gave an account of the recent excavations on the site of Arsinoe, in Cyprus. After briefly sketching the history of the excavation and topography of the site, he proceeded to deal with the tombs, which are of three main types: (1) One or more chambers opening independently on to a sloping, or perhaps sometimes perpendicular, shaft; (2) similar in all respects except that the sloping approach is replaced by a flight of steps; (3) of superior construction, with regular chambers opening one out of another, and a distinct type of niche. The first and second varieties seem scarcely to be kept apart, and form the bulk of the tombs from the earliest down to a comparatively late date; the third type is confined to the latest period. The difficulty in fixing the date of the various classes of antiquities was pointed out, and the contents of the tombs were described under the heads of stela and inscriptions, coarse or plain pottery, Cypriote fabrics, imported Greek wares, terra-cottas, jewellery, and glass, bronze, and miscellaneous objects. Particular attention was given to the different kinds of Cypriote pottery, especially the jugs with figurines or animal heads, and to the Greek figured vases. The paper was illustrated by a representative collection of the products of the excavations, impressions of inscriptions, and a plan of the site.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Academy, 4.—'Anatomy,' Mr. J. Marshall.
TUE. Royal Academy, 4.—'Anatomy,' Mr. J. Marshall.
WED. Physical, 5.—'Electrications due to the Contact of Gases with Liquids,' Mr. J. Enright; 'New Electric Radiation Meter,' Mr. W. G. Gregory; 'Physical Basis of the Theory of Errors,' Mr. C. V. Burton.
THU. Philological, 9.—'Caxton's Syntax,' Dr. L. Keilner.

Science Society.

So far as the Council and Committee are concerned the Royal Society is already in session, but the first meeting of the Society for the reading of papers will not take place until November 21st.

THE Library of the Royal College of Surgeons will, as an experiment, be open in the evening

for the remaining part of the present year. On each weekday, except Saturday, the hours will be from 11 A.M. to 9 P.M.; on Saturdays the library will be closed at 1 P.M.

MR. JAMES BACKHOUSE, jun., is preparing 'A Handbook of European Birds, for the Use of Field Naturalists and Collectors.' He has endeavoured to produce a complete series of short, general descriptions, in a convenient form either for the portmanteau or the pocket. The author has examined many of the finest bird collections in the kingdom, besides making use of his own series of European skins, and he has given special attention to immature birds. To a detailed description of the various plumages have been added brief notes upon the distribution and habitat of each species. The nomenclature used is chiefly in accordance with that adopted by Mr. H. E. Dresser in his 'List of European Birds.' Two appendices will be added: one comprising a list of strictly Asiatic or African birds which have only casually occurred within European limits; the other a list of the Nearctic (North American) species of which records are extant in Europe.

AN article upon the extensive discoveries in the valley of the Seille of the prehistoric brick, upon which we had a short note lately, will appear in the November number of the *Leisure Hour*, by Mr. James Baker.

THE reports of the Eclipse Expedition of 1886 are at length ready for issue, and will appear immediately as separate numbers of the *Philosophical Transactions*.

THE Royal Horticultural Society is going to celebrate the centenary of the chrysanthemum by a conference and exhibition at its gardens at Chiswick on November 5th and 6th. Mr. Haywood is to be in the chair. Mr. H. Payne, Mr. E. Molynaux, Mr. J. Wright, Mr. Shirley Hibberd, Mr. F. W. Burbidge, and others, will take part in the proceedings.

THE only changes that are proposed to be made in the list of names of the Council of the London Mathematical Society that will be submitted to the Society at the annual meeting on November 14th are the names of Prof. Cayley and Prof. W. Burnside in the room of Dr. Routh and Prof. H. Hart, who retire.

THE tenth annual exhibition of the South London Entomological and Natural History Society will be held on the 30th and 31st inst. The Bridge House Hotel at London Bridge has been secured for the occasion. These exhibitions have become very popular. Among the exhibitors is Mr. R. McLachlan, F.R.S. A collection of edible and poisonous fungi will be displayed, and a special room will be devoted to the demonstration of biological studies with the aid of oxyhydrogen light and explanatory lectures.

VENUS is now in the constellation Virgo, and on the 7th prox. will be about 4° due north of Spica. Mars and Saturn are both in Leo (the former passing into Virgo early next month) and visible in the morning, Saturn rising about an hour after midnight, Mars two hours later. Jupiter, therefore, which is in Sagittarius, is still the only large planet visible in any part of the evening.

GENERAL regret will be felt at the death of one so genial, hospitable, and accomplished as Mr. John Ball, F.R.S., whose name is familiar to the general public by his 'Alpine Guide,' which may be said to have marked a new era in Alpine exploration. The first volume appeared in 1863 and the third in 1868. The book still remains the best of its kind, though it has long needed revision. He also edited the first series of 'Peaks, Passes, and Glaciers.' Mr. Ball was an enthusiastic botanist and a considerable contributor to the *Transactions of the Linnean Society*. In 1871 his love of botany and of travel led him to explore, in company with Sir Joseph Hooker, the Atlas range, and seven years afterwards was

published 'A Tour in Morocco and the Great Atlas,' which he wrote along with Sir Joseph. It was justly hailed when it appeared eleven years ago as a model volume of its kind—one to be read with pleasure alike by the man of science and the curious idler. Mr. Ball's visit to the Atlas led him to visit the Andes too, and his South American experiences were recorded in his 'Notes of a Naturalist in South America,' 1887. Last year he spent some time in Teneriffe, and this autumn he had been in the Dolomites. His energy and his power of grasping a complicated series of facts were conspicuous in all he did.

FINE ARTS

ARTS AND CRAFTS EXHIBITION SOCIETY, the New Gallery, Regent Street.—SECOND EXHIBITION NOW OPEN, 10 to 6.—Admission, 1s.
WALTER CRANE, President; ERNEST RADFORD, Secretary.

Biographical Catalogue of the Portraits at Weston, the Seat of the Earl of Bradford.
By Mary Boyle. (Stock.)

THE painstaking and accomplished lady to whom readers are already indebted for what she calls "biographical catalogues" of pictures at Longleat and Panshanger has in this volume put forth her last essay of the kind. She concludes a graceful and affectionate preface with the following touching lines, which partly explain the origin of her books:—

"It has often been a subject of deep concern to me, while staying in some beautiful country-house, to find that the younger portion of the family, at least, were often entirely ignorant of any details respecting the lives of the men and women who look down upon them from the walls, and who in some cases have lived, loved, enjoyed, suffered, and died in those very apartments. To the dear traditions of home such acquaintance with our predecessors and their surroundings lends many a charm, and I have found so much pleasure in my work that I cannot but regret my inability to the further prosecution thereof; but I have reaped a rich reward in the acquaintance I have made with particulars of the lives of the great, the good, and the celebrated; and as I wander through a portrait gallery, the paintings of which are, alas! now but a closed book to me, the names which my more fortunate companions read aloud conjure up a whole host of delightful and interesting recollections."

Miss Boyle's devotion to her studies thus brings her some consolation for her blindness. She undertook her task in order to do honour, amongst other worthies, to some of her own ancestors. They comprise Russells, Bridgemans, Boyles, and Wentworths for more than two centuries and a half, as well as such connexions and friends of theirs as Thomas, Earl of Arundel (ob. 1646); Dorothy, Countess of Sunderland ("Saccarissa"), a duplicate of the Petworth Van Dyck often repeated and copied; the Protector Somerset (said to be by Holbein!); Van Dyck, by himself; Sir K. Digby, a version of the picture at Windsor, with an armillary sphere (Miss Boyle calls it a globe) at his side, "by"—it should be "after"—Van Dyck; Mrs. Magdalen Herbert (born Newport), mother of Lord Herbert of Cheshire, a picture by Zuccherro of a matron whom Izaak Walton praised and Donne admired; and Henry Rich, Earl of Holland, an undoubted Stone, and in a white dress (he is generally in red laced with gold, as in Lord Verulam's picture). Vanderbanck's well-

known and touching, if somewhat sentimental Lady Rachel Russell, in black, wearing a fontange and leaning her cheek on her hand, has many pathetic associations, and gives an opportunity for what is decidedly the best of the biographies before us. The subject, as well it might, took Miss Boyle's fancy, with the result that we have exactly such a notice as the passage we have quoted indicates. It is rich in anecdotes, indicative of the virtue and fortitude of the fair and good daughter of the able Thomas, Earl of Southampton, and Rachel (born De Rouvigny), his first countess, whose noble portraits by Van Dyck, dressed in blue, seated amid clouds, and with a huge crystal sphere at her side, we all remember at the Grosvenor Gallery not long since.

Miss Boyle has not, of course, undertaken to revise critically the ascriptions of certain portraits at Weston to various masters, such as Van Dyck and Holbein. It may be taken for granted that at least all, or nearly all, the modern pictures are rightly named. We detect no error of this kind, and could hardly wish or expect a better guide to the histories of the ladies and gentlemen whose names they bear. In such a mass of matter we notice one or two omissions it is desirable to supply, and a few errors it were well to correct. Thus, we are told that Venetia, Sir K. Digby's wife, was "buried in a church near Newgate, in a tomb of black marble, with long inscriptions, surmounted by a copper-gilt bust, all destroyed in the Great Fire." It would have been as well to say that Christ Church, Newgate Street, held the tomb of the famous beauty, and that, during the twenty years it stood in ruins after the Fire, some one stole Venetia's copper-gilt bust and sold it for old metal, in which condition the annotator of Stow saw it piled among much rubbish by the street side and waiting a buyer. It is a pity some indications of the histories of the pictures as such have not been added to these notes; it is still more to be regretted that the descriptions are too brief, while none of them mentions the size of the canvas or panel on which the likeness was painted.

Catalogue of Greek Coins: Corinth, Colonies of Corinth, &c. By Barclay V. Head. Printed by Order of the Trustees of the British Museum. (Longmans & Co.)—This volume continues the series of publications which has been frequently and favourably noticed by us, and numismatists will recognize in it the same characteristic merits. Thirty-eight plates provide representations of some hundreds of coins with that marvellous truth and distinctness which photography has brought to the service alike of the history and the art of ancient coinage. The complete tables of weights, types, and inscriptions are preceded by a general introduction by Mr. Barclay V. Head. The classification adopted is mainly based on specimens in the national collection, and so far is admitted to be tentative; but this collection is sufficiently numerous to provide for a very satisfactory survey of the coinage of a chief mercantile centre of Greek and even Roman times. Corinth seems to have followed Ægina very closely in the adoption of coined money; indeed, the incuse stamp of the reverse of some of her earlier coins is identical with that of Æginetan of the seventh century B.C. That the small island led the way in this great help to ready interchange agrees with the tradition that its extraordinary wealth was due "to the commodity that strangers had" by "the strict justice of

the state" in transactions with aliens (Pindar, Olympic VIII.). Mr. Head points out a distinct motive to facilitate intercourse with the adjacent emporium, in the adoption by Corinth of a silver stater of 45 grains, which was practically interchangeable with the Æginetan of 48; and of the method of dividing it by 3 and 6 instead of by 2. Again, as in the case of the Attic coinage, regard to a certain commercial importance of uniformity in appearance may account for adherence to one type of no particular beauty. The Corinthian staters continued for long periods to bear, with no improvement, the helmeted head of Athene, and on the reverse the Pegasus, which the goddess was fabled to have taught the Corinthian hero Bellerophon to bit and bridle. These Pegasus staters became the almost universal medium of exchange in the markets of the West. The archaic letter koppa in the field distinguishes the coins of Corinth herself. There is much difficulty in the attribution of those of her colonies, which admit secondary symbols more freely, and in a few instances with considerable elegance. The coinage, however, of the Corinth which Julius Caesar raised up again from the ruin to which it had been reduced by the brutality of Lucius Mummius, that even Romans themselves were ashamed of, contrasts with the earlier in the unusual variety of its types. Prof. Gardner's valuable numismatic commentary on Pausanias is referred to for the observation that there is no other Greek city "whereof the coins give us so extensive information"—we should rather say, illustrate our information so precisely—"as to local temples, statues, legends, and cults." The bronze coins to which we are indebted here are naturally in bad preservation, and were sorry specimens of art originally, but are very welcome notwithstanding.

MR. MARKS'S DRAWINGS AT THE FINE-ART SOCIETY.

THE somewhat superfluous pleas to be found in the preface of Mr. Marks's Catalogue will at any rate increase the admiration with which most of us regard birds. Although he need not have been so intensely in earnest in pleading for mercy and protection for them, there is no doubt Mr. Marks's sympathetic words will find kindly echoes where he most wishes them to gain attention. It is to be hoped that ladies may become ashamed of adorning themselves with dead birds, that boys may cease to be cruel, and sportsmen avoid wanton butchery after they have read Mr. Marks's preface. But the quaint anecdotes he tells will probably have less permanent influence than the drawings themselves, where a delicate touch and firm draughtsmanship are allied with rich and lovely colours.

Where seventy-three drawings by a humourist like Mr. Marks are to be found it is hard to select those demanding special mention for their exceptionally agreeable qualities. From the *Early Drawing* (No. 73) of a bird, which Mr. Marks must err in dating "1837," and in which we agree with him in failing to recognize those "signs of promise" detected by the too-fond friends of his youth—it must, if the date is right, have been his infancy—to the irresistibly comic *Dominicans in Feathers* (36), which has been repainted in oil since it was at the Academy in 1887, we have a veritable aviary of charming instances so numerous that we hesitate to name the *Yellow-Checked Amazon* (1), which is distinguished by its luminosity, softness, and pure colour. The rose and white of *A Pelican* (2) are delightful, but the background is a little crude. The *Love-Birds' Wedding* (6) is remarkably humorous. The "happy pair," indifferent to all besides themselves, perch wing to wing upon a bough where above brood two dark owls ominous of future squabbles; the unctuous chaplain crow bestows his blessing, and the amorous dove coos sympathetically with the newly wed. The *Tantalus Stork* (10), clad comically in a coil of white

feathers, suffices for a sarcasm on some "learned judge," while his meditative eyes express worlds of wisdom and a wilderness of delays of justice. By the *Moonlit Shore* (16) shows us lovely Jabirus fishing in twilight, which is poetical, not to say impossible. The *Siesta* (19) is first rate and very funny. Better still is *The Adjutant Stork* (28), a sentinel, watchful, austere, poised on one leg, and armed with a dangerous beak. In the face of the bird many have found a resemblance—of course, unintentional—to one of Mr. Marks's most popular and accomplished brethren in the Academy. The *Dominicans in Feathers* (36) includes a bit of the sea-shore, where quaint, amphibious penguins sit erect, or waddle most oddly upon their flappers, or wave those members in laughable travesties of human actions. Among the birds are the ardent and protesting lover and the coy maiden who accepts him, while a rejected wooer toddles despairingly to the sea and wishes that he could drown himself in its waves. Behind, the fat "old folks" renew their youth while contemplating the joys of their offspring. The *Macaws, Red and Blue, Military, Hyacinthine, Blue and Yellow, and Yellow* (31), are delicious in character and colour and deftly drawn. Beautiful is the rose and white *Leadbeater's Cockatoo* (41). That dusky-brown monster of the night *The Bittern* (51), alert and silent on a bough, is almost grand, while his air is quite saturnine. The extreme scariness of the creature in England proves the justice of Mr. Marks's protest that "no natural history of a bird is complete without recording where the last specimen was shot—and should a rare bird visit our shores, the hospitality we accord to any 'political scoundrel' is denied to it; it is bound to be the victim of powder and shot." Firm, crisp, learned, and finished in drawing *per se* are the stragglers in *A Quarrel, Bramble Finch and Chaffinch* (58), and the modelling of their plumage is exemplary.

NOTES FROM ROME.

IN the spring of 1888, towards the end of the archaeological campaign at Ostia, conducted as usual at the expense of the Italian Government under the auspices of Senatore G. Fiorelli, I was able to report the probable discovery of the *Statio Vigilum*, or police barracks, on account of a fragment of marble inscribed with the letters *VIG...*, which had been found near a brick building of considerable size, with walls loopholed all round. The results of the last campaign, begun on January 3rd and ended on April 20th, have proved the supposition to be well founded. In less than four months we discovered 2,750 square metres of the barracks, and cleared away the streets which surround the building on the four sides for a distance of 200 metres. Fourteen pedestals of statues inscribed with honorary inscriptions, four inscriptions engraved on marble slabs, and twenty-two scratched (*graffite*) on the plastering of the walls, have revealed the history of the Ostia barracks, of their garrison, of their officers. The building itself is a parallelogram 69½ metres long, 39½ wide, adjoining the theatre and the Square of Ceres on the west, the public baths on the south, and the river docks on the north. There are three entrances leading to the courtyard: the *porta prætoria* from the east (not yet discovered), the *porta principalis dextra* from the south, and the *porta principalis sinistra* from the north. They are beautifully decorated with pilasters and pediments cut in hard brick, like the *lararium* of the *corps de garde* discovered in Rome near S. Crisogono, or like the entrance to the catacombs of Prætextatus. The atrium, which would seem out of proportion with the size of the building, covering nearly two-fifths of its surface, is surrounded by a wide portico supported by square pilasters; there was room, therefore, for the garrison to drill in fine or rainy weather without leaving their quarters. The apartments of the ground floor

seem to have been used for general purposes—armoury, archives, mess and store rooms, laundries, baths, prisons, stables, &c.; the dormitories and the officers' lodgings were on the floor above, of which but little is left standing.

It is difficult to state whether the barracks were built *a fundamentis* as such, or whether advantage was taken of a pre-existing building which could be easily adapted to the new purpose. The construction or transformation dates from the beginning of the second century, and from the reign of Hadrian. Septimius Severus and his son Caracalla, in reorganizing the metropolitan police corps, took notice also of the detachment on duty at Ostia and at Porto. The works then accomplished for the improvement of the barracks were so important that Severus and Caracalla were officially proclaimed *RESTITUTORES CASTRORVM OSTIENSIVM*. The service was organized in the following way. Every year (the annual period is not absolutely certain) a detachment of four companies was detailed from one of the seven battalions garrisoning Rome, and sent to Ostia "ad arcendos incendiorum casus," as Suetonius says. And as four companies formed the majority of a battalion or "cohors," which numbered only seven, the colonel or "tribunus" followed the majority of his men to Ostia, and changed his title for that of "præpositus vexillationis Ostiensis." The average strength of one company being 150 officers and men, the barracks of Ostia must have accommodated at least six hundred policemen.

On the west side of the portico, viz., on the side facing the main entrance, opens a large hall preceded by a *pronaos* or vestibule in *antis*, with two columns of *portasanta* and two pilasters of masonry coated with marble. In front of each column and of each pilaster stand four marble pedestals in the following order, from left to right. 1. Pedestal (of statue, the statue missing like all the others to be mentioned later) dedicated to Septimius Severus, "Restitutor Castrorum Ostiensium," by Rustius Rufinus, prefect of police, A.D. 197, by Novatillianus, sub-prefect, and by Resianus, colonel of the second battalion from which the four companies on service at Ostia had been detailed. 2. Pedestal once dedicated to Geta; inscription erased after his murder. 3. Pedestal dedicated to Antoninus Caracalla; and, 4, to Julia Donna, his mother, by the same officers who had put up No. 1. The dedication to Julia is interesting because it shows how her official title of *MATER AVGG* (mother of two emperors) was awkwardly changed into *MATER AVGVSTI* after the murder of her younger son.

The pavement of this vestibule is inlaid with *chiaroscuro* mosaic, designed by a clever artist. The scene represents in a spirited and effective way what really took place in the vestibule itself on the occasion of an imperial birthday, viz., the sacrifice of a bull.

Two steps lead to the inner apartment, a noble hall, 36 feet wide, 21 feet deep, with mosaic pavement, and walls coated with marble in the lower part and painted above. Against the back wall there stands an oblong altar, 5 feet high, 27 feet long, also coated with marble, and upon it five pedestals of statues placed in the following order. 1. Pedestal dedicated to Marcus Aurelius, about A.D. 140, in memory of his adoption by Antoninus Pius. 2. Pedestal dedicated, A.D. 162, to Marcus Aurelius by the seven cohorts or battalions of police. 3. The original inscription of this pedestal has been erased, and another engraved upon the new surface in honour of Septimius Severus, A.D. 195. 4. Dedicated to Lucius Verus, the colleague of M. Aurelius, A.D. 162. It makes the pair with No. 2. 5. Dedicated to Antoninus Pius, A.D. 138.

On the right of the altar there is a sixth pedestal placed on the pavement against the side wall. It was raised A.D. 137 in honour of Ælius Cæsar, the adopted son of Hadrian.

From these interesting finds, and with the

help of the inscriptions and dates they contain, we are able to reconstruct in a certain measure the history of these barracks. The building must have been erected or rearranged to accommodate a garrison of about six hundred men towards the middle of the reign of Hadrian, between A.D. 123 and 129, which are the dates impressed on the bricks. The men, taking possession of their new lodgings, transformed the main hall (originally a *tablinum* or mess-room or else a police court) into a *Σεβαστεῖον* or Augusteum, the expense being divided among the whole police corps, 7,000 strong. The six altars were dedicated in the following order. First, the place of honour, the centre of the platform, must have been set apart for Hadrian, the builder or the restorer of the barracks. It is true that the middle altar does not bear his name, but, as I remarked above, the dedication to Severus was engraved at a much later period, after the erasure of the original one. At all events, we cannot admit that the honours of the *Σεβαστεῖον* were bestowed on the son, *Ælius Cæsar*, before the death of his adopted father, and the latter excluded. After the death of both, the new emperor Antoninus was honoured with the altar (No. 5) bearing the date of 138, together with his adopted son M. Aurelius (No. 1). The series ends with the altars of M. Aurelius and L. Verus (Nos. 2 and 4), colleagues in 162. Towards the end of the second century, the barracks having been restored by Septimius Severus, the *pronaos*, or vestibule, was added to the Augusteum, and four altars raised in honour of the benefactor, his empress Julia Domna, and his sons Caracalla and Geta. From this time downwards the history of the place is not known—at least, in its details; it must have shared the decline and fall of the colony. When we say, however, that Ostia died of consumption, the phrase is more picturesque than exact. It is true that the agony of the old seaport was long and slow, but convulsive crises and violent shocks were not wanting. In a city which dies away little by little, and which crumbles slowly into atoms, valuable objects are never left behind by the survivors of the time. The population which still haunts one or two quarters, and wanders in idleness through the ruins of the others, lays its hands on everything which can be removed and sets fire to the rest. This is, in a certain measure, the rule at Ostia, but the exceptions to the rule are so many and so striking that they ought to be taken into consideration one by one in order to ascertain the real causes of the disappearance of Ostia. In the spring of 1870, the last campaign led by the Viscontis, a room was discovered on the west side of the *Via delle Pistrine* containing sixty or seventy statuettes of bronze, presumably the property of an old dealer in works of art. In 1867 the beautiful bronze statue of *Venus Clotho*, the marble one of *Atys*, and about sixty inscribed pedestals of silver statuettes were found near the Temple of *Cybele*. In the spring of last year I discovered three statues and seven busts in the *frigidarium* of the public baths. These facts seem to prove that the neighbourhood of the *Via delle Pistrine*, of the Temple of *Cybele*, and of the baths perished in a violent way, without leaving the survivors the chance of plundering the various buildings. The fate of the police barracks seems to have been altogether different.

The last known document which refers to the presence of the *Vigiles* at the mouth of the Tiber dates from the end of the fourth century after Christ. It is a marble slab discovered at Porto in 1865 by Prince Alexander Torlonia, inscribed with the names of two captains: *Flavius Adeodatus*, of the 7th, and *Flavius Crispinus*, of the 2nd, both of them Christians. The tombstone dates from the year 386. At this period the decline of Ostia had fully set in. Her bankers, her shippers and wealthy importers, her corporations of artisans and workmen, had deserted the city eleven centuries old to take refuge on the opposite side of the Tiber, under shelter of the forti-

fications with which Constantine had surrounded the *Portus Augusti*. The presence at Ostia of a detachment of police six hundred strong had long before become useless. I cannot say when and under what circumstances the barracks were abandoned, but it must have been after the triumph of the new faith. In fact, although the place had never been excavated, we have not been able to discover in the whole building a single fragment of the imperial statues to which divine honours were rendered in the Augusteum. Not only had the altar for sacrifices which stood in front of the statues been destroyed or carried away before the abandonment of the barracks, but even the brick substructure on which it rested had been carefully obliterated and cut to the level of the pavement. The pedestals were respected or despised because their inscriptions, purely historical, contained nothing offensive to the Christians. Another circumstance to be noted is the almost absolute disappearance of all the architectural marbles which could be easily removed, such as thresholds, lintels, panels, steps, &c. This proves to my mind that the barracks, solidly built, withstood destruction for many years, giving time to those still living on the left bank of the river to carry away everything movable at their leisure, to fill their limekilns with works of art, and to accomplish other acts of wanton destruction.

By order of the Minister of Public Instruction these barracks have already been enclosed and protected with railings and gates, so as to save them from further damage. Tourists, who are so fond of injuring our monuments under the excuse of securing some kind of souvenir of their visit, will be accompanied by a guard.

RODOLFO LANCIANI.

NOTES FROM ATHENS.

ACCORDING to advices from Volo, in clearing a space of ground inside the citadel for the erection of a new church the foundations of an ancient Byzantine church were discovered, which had originally been forty-five metres long and twenty metres broad. These foundations and also the side walls contained a mass of materials taken from the oldest buildings in *Pagasæ* and *Demetrias*, hewn stones, capitals, &c. When the Byzantine church was destroyed the pillars were taken by the Turks for the neighbouring mosque. It is to be expected that among the fragments some epigraphic material will be found. Already some two hundred pieces of Byzantine copper money have been unearthed and handed to the mayor of the town.

Highly interesting are the most recent excavations of the French at Tegea, which M. Berard superintends. They are upon the site of an ancient Byzantine cemetery which, according to an inscription recently met with, seems to belong to the ninth century. A church found in ruins was fifty-five metres long. Near its north angle an ancient mosaic pavement, belonging to Roman times rather than Byzantine, has been laid bare, which deserves the attention of archaeologists both on account of its design and its excellent state of preservation. Its surface covers sixteen square metres; the east side, however, is filled by an apse with a curve of a radius of four metres. The centre of this apse is occupied by figures which are styled in an inscription *ΟΙ ΚΑΛΟΙ ΚΑΙΡΟΙ*, that is, the good seasons. A woman in the centre has on each side of her a child. The children stretch forth their hands and offer her a basket full of flowers. These figures are formed of grey, red, and deep blue stones. On the sides of the square are depicted the twelve months, each bearing its appropriate symbol, and between the figures are various ornaments. It is intended to reproduce this interesting mosaic, and when that is done it will take its proper place among the late Greek representations of the months, a subject that has lately been investigated by Dr. J. Strzygowski, of Vienna, and Dr. Bruno Keil at Berlin. Besides

this mosaic another has been found which has not yet been cleared.

Another fact of much interest connected with these excavations is that the Byzantine church is supposed to stand upon the ruins of an ancient temple. This idea seems to have been confirmed by the explorations, although Pausanias makes no mention of any such. Of course the temple in question cannot be that of *Athena Alea*, which stood not far off. The nature of the temple appears to be settled by an inscription (one of the twenty found as yet), a psephisma of the fifth century, which speaks of "the temple of Apollo." Of the other inscriptions one relates to the *εὐθύναι* of a gymnasiarch. It contains a list of fifty Ephebi. Another mentions an artist named *Philocrates*, who worked at the altar and gilded the statue of Apollo. Now among the fragments of sculpture a piece of gilded marble has been found, which M. Berard regards as a piece of the gilt statue. Among the other finds are reliefs representing athletes and combatants. If one supposes that, according to the testimony of Pausanias, Scopas worked in Tegea, it must be considered a great piece of good fortune that on the scene of the labours of the great sculptor should be found fragments of sculpture and architecture which very likely may throw new light on the master and his school.

SP. LAMBROS.

Just-Art Gossip.

IN the National Gallery, on a screen in Room X., has been hung, and numbered 1293, a picture called 'Musical Pastime,' the work of Jan Mierse Molinaer (16—, 1668), a member of the School of Haarlem. It was bought with the proceeds of a fund bequeathed by the late Mr. Francis Clark. In an oak-panelled room a lady and gentleman are singing to their own accompaniments on mandolines; the instrument he uses is very large; resting in a standing position against a table, he throws back his head so as to give effect to his voice. The lady, whose music book lies upon her knees, is less demonstrative; a dog lies at her side. In the background and on our right a servant is placing a goose, part of a meal, on a table; against this piece of furniture rests a large bass violin. A man's broad-brimmed hat hangs on the neck of the instrument. On our left is a richly carved wooden table, the decorative portions of which have been executed with extreme care. The man wears a large lace collar over a coat, the sleeves of which are slashed and lined with yellow; his black knee-breeches and silk stockings are tied below the knees with purple ribbons. The woman wears a lace cap and a cambric jacket, with a fine lace collar; her dress is of purple silk shot with pink, such as the pictures of Jan Steen show to have been much in vogue during his time. The fair faces of the singers are very spontaneously expressive of their gaiety, and have something of the animation of Jan Steen without his vulgar types and occasional grimace. The picture at large is distinguished by its silvery tones and general clearness and brightness, and is altogether a capital example of Molinaer's art very desirable for the gallery, and painted with much breadth and an agreeable impasto. The 'Assumption of the Virgin,' by Matteo di Giovanni, No. 1155, in Room II. of the National Gallery, has been taken out of its wooden frame and placed in a gilt one, which thoroughly suits its coloration and general character.

MESSRS. DOWDESWELL have appointed to-day (Saturday) for the private view of a numerous collection of modern French and Dutch pictures at their gallery in Bond Street, including works of MM. Artz, Bosboom, Israël, Mesdag, Mauve, Ter Meulen, Corot, Courbet, Daubigny, Daumier, Diaz, Isabey, and Vollon. The public will be admitted on Monday next. On the same days similar appointments have been made for the 19th Century Art Society's exhibition at the Conduit Street galleries.

SIR CHARLES NEWTON started last week for Egypt, where he will spend the winter months, probably returning to England about next April.

CANON GREENWELL during last week opened some barrows in the neighbourhood of Hunmanby, Yorkshire. His labours have been rewarded by a very unusual amount of success, but he himself finds it difficult to understand what purpose some of the objects he has discovered can have been intended to serve. They are skilfully and elaborately made, and illustrate the art ornamentation of the ancient Britons. He considers these the most remarkable things ever found in connexion with British sepulture.

AMONGST the recent additions to the collections in the South Kensington Museum is an embroidered cope, English work of the commencement of the fourteenth century, representing the genealogy of Christ. In the centre, at the foot, Jesse is portrayed lying asleep; from his side springs a tree, the main stems of which encircle figures of David, Solomon, and the Blessed Virgin and Child. Branches from these spread over the entire vestment, encircling with their foliage figures of other kings, patriarchs, and prophets. The embroidery is executed in *point renfermé*, the faces being worked in circular lines starting from the centre; hence an apparent indentation in the cheeks, which has often been said, quite erroneously, to have been produced by the use of an iron.

A MONOGRAPH on Jean Bellegambe, by Mgr. Dehaisnes, will appear early in November. The volume, uniform with the same author's three volumes on art in Flanders, Artois, and Hainault prior to the fifteenth century, will be illustrated with heliotypes by Dujardin, after the master's chief works at Douay, Arras, Lille, and Berlin. Mgr. Dehaisnes has also in preparation an essay on the reredos of the abbey church of St. Bertin at Saint Omer, the painted shutters of which were formerly ascribed to Memlinc, but which there is documentary evidence to prove were executed at Valenciennes, and in all probability by Simon Marmion (d. 1489). These shutters are now in the palace of the late Prince Henry of the Netherlands at the Hague, with the exception of the two uppermost. These, after lying for thirty years in a storeroom at the South Kensington Museum, are now hung outside the room devoted to the Cruikshank collection of drawings. They measure 1 ft. 10½ in. by nearly 8 in.: the one represents two angels in copes singing, and three others higher up blowing trumpets; the other, Christ enthroned in glory and two angels conveying the soul of St. Bertin to heaven in a winding-sheet. The reverse is occupied by the pinnacles of canopied niches in grisaille. It seems a pity that these should not be at the National Gallery with the other early Netherlandish pictures, especially as these shutters and the diptych belonging to the Duc d'Aumale (formerly to Rev. J. Fuller Russell) are the only paintings by Marmion that have come down to our time.

WE take this opportunity of calling Sir F. Burton's attention to the paintings by the Master of Werden hung beside the panels by Marmion; the paint blistered is flaking off, and should be attended to before it is too late.

THE death is announced of Mr. William Forrest, a well-known engraver of Edinburgh, as having happened on the 15th inst. The son of a blacksmith, he was, in 1805, a pupil of Lizars, who trained him in steel-plate engraving, which was then not yet in considerable vogue, and which he practised with success nearly all his working life.

THE next exhibition of the Fine-Art Society, to be opened in November, will consist of studies in monochrome by Sir F. Leighton, and Messrs. G. F. Watts, Alma Tadema, Poynter, Burne Jones, Legros, and Albert Moore. We have already mentioned the contributions of Mr. Legros.

TO-DAY (SATURDAY) has been appointed by Messrs. A. Tooth & Sons and Mr. T. McLean severally for the private views of their respective exhibitions, which adjoin each other in the Haymarket. To both galleries the public will be admitted on Monday next.

SELDOM, if ever, have we heard of a more wanton act of destruction than that to which our attention has been called by a North-country correspondent. "The ancient abbey of Eglinton," he writes,

"which until a few weeks ago was the finest and best-preserved specimen of a class of religious houses rare in this country, the houses of Premonstratensians, or White Canons, has been seized upon by the landowner on whose estate it unhappily chanced to stand, and a great part of it—namely, the whole of the north transept, and all the ancient domestic buildings attached to it—has been pulled down, and now lies piled in orderly heaps, waiting for the next act in this disgraceful drama—its conversion into cottages, barns, pig-sties, or whatsoever may be most wanted. If any building might have been regarded as safe it was this secluded abbey, which, embowered in elms and ash trees, stands on a corner of land high above the river Tees and the lovely Thorsgill beck. I know no ruin which wore a happier look. It was bright on every side with closely cropped green grass, and pleasant with all sights and sounds of rural labour. No railway seemed likely ever to come near it—all the roads which were ever likely to be wanted were already made. It was hallowed by memories of the pious brotherhood which had lived there, and lived lives of such good report that, for very shame and by force of public opinion, Henry VIII. was obliged to refund their house immediately after it had been suppressed. It was hallowed, too, by Scott's pen and Turner's pencil, and ought to have been carefully cherished as a precious piece of property handed down by a former age and held in trust for many generations of men yet unborn. Eglinton Abbey has long been neglected, but every one was wholly unprepared for this unwarrantable attack at the hands of one who ought to have been its most vigilant guardian. The Mr. Morrilt whose name is preserved as having been the friend of Sir Walter Scott was by no means a perfect friend to the abbey, for he carried away some ancient tombstones from it to beautify his park; but we must not forget that when the paper mill which appears as a ruin in Turner's drawing was burned down (by the way, the paper which had been wetted in putting out the fire is to be seen laid to dry on the bank in the drawing, too) Mr. Morrilt had sufficient regard for the scenery, and indifference to the filthy lucre which prompts men to commit such deeds as that of which I am complaining, to refuse his tenant permission to set up an engine, and thus caused his departure to Richmond. The blow lighted on Richmond instead, and the weight of it is felt even to this day. But what can compensate us for the blow which has fallen at Eglinton? If landowners continue thus to fail in their duties, and continue to regard our ancient monuments as mere heaps of stone, to be used as occasion serves, surely Parliament will step in and declare such monuments to be by law what they are already so far as moral obligation is concerned, the property of the whole nation—indeed, of the whole civilized world!"

ON the 5th of November it is intended to unveil at Brixham Messrs. W. and T. Wills's statue of William of Orange, which is erected near the spot where the "Deliverer" first set foot after landing. The figure, which is fully life size, represents the future king in the act of pronouncing the words, "The Liberties of England and Protestant Religion I will maintain."

THE French papers say that the 'Angelus' of Millet has arrived at New York on board the *Bourgogne*, and that after it has been exhibited in that capital the picture will be shown at Boston and Chicago.

PROF. LÜBKE gives in the *Allgemeine Zeitung* an account of the little picture lately "bought for a song" at Günzburg, in Swabia, and since acquired by the Pinakothek at Munich, under the idea that it is a genuine early Leonardo. The Madonna, a figure in three-quarters length, a trifle under life size, sits in a room, holding the naked Child in her lap. The Infant grasps with both hands at a carnation which His Mother is offering Him with her left. Through the window is seen an Alpine landscape. On the left of the Madonna is a flower-glass.

MUSIC

THE WEEK.

CRYSTAL PALACE.—The Saturday Concerts.
ST. JAMES'S HALL.—Señor Sarasate's Concerts.
HER MAJESTY'S THEATRE.—Performance of Prize Compositions.

THE season of the Crystal Palace Concerts opened last Saturday in a quiet but favourable manner, the attendance being large and the performances fully up to the usual standard. It is almost superfluous to state that Mr. Manns was awarded a warm reception, or that he justified it by the nearly faultless playing of the orchestra. The principal items need only receive formal mention, being Sterndale Bennett's lengthy and perhaps slightly tedious overture 'The Wood Nymph,' Beethoven's c minor Symphony, and Wagner's 'Tannhäuser' Overture, the last-named piece being given in recognition of the fact that the day was the forty-fourth anniversary of the production of the opera at Dresden. An *entr'acte* from M. Massenet's new and romantic opera 'Esclarmonde' made but little impression. It is a sort of foreshadowing of the nuptial hymn which occurs in the second act of the opera, and is thoroughly characteristic of the French composer. Madame Roger-Miclos, who made her first appearance in London at Covent Garden a few weeks ago, created a favourable impression in M. Saint-Saëns's Pianoforte Concerto in g minor, No. 2, though the work calls for no higher qualities than executive skill. Her proper position among pianists can be better estimated when she interprets a work of more artistic calibre. The vocalist was Mr. Lloyd, who gave a magnificent rendering of the prayer from 'Rienzi,' and introduced a pleasing serenade, 'O Moon of Night,' by Mr. Manns.

Señor Sarasate's concert on the same afternoon consisted entirely of music for pianoforte and violin, either together or separate. Madame Berthe Marx, who was the pianist, created a more favourable impression than at either of the concerts at which she appeared last season. Her touch is peculiarly sympathetic, and her rendering of rapid passages is marked by that bright, sparkling quality of tone which pianists of even the highest intellectual powers do not invariably possess. Her style and technique are admirably adapted to those of Señor Sarasate, and a more perfect *ensemble* could not be desired. Regarded as a comparative novelty, the first of the concerted works in the programme was the most interesting, though its intrinsic value is not particularly great. We refer to M. Saint-Saëns's Sonata in d minor, Op. 75. The construction of the work is somewhat peculiar, the first movement, in which the usual form is not strictly observed, passing without break into the *adagio*, while a brief *allegretto*, standing in place of a *scherzo*, passes in like manner into the *finale*. M. Saint-Saëns is the most eclectic of composers, and he has not hesitated to borrow the style of Mendelssohn in the *allegretto*, which is the most pleasing portion of the sonata. The rendering of Schubert's lovely Fantasia in c, Op. 159, was exquisite in its refinement and delicacy. The solos in the programme were not of much importance. Señor Sarasate played Raff's brilliant piece 'La Fée d'Amour,' and Madame Marx ren-

dered Chopin's Ballade in F minor and an Étude in waltz measure by M. Saint-Saëns, being heard to greater advantage in the latter than in the former, though it is a piece of little merit. A selection of Dvorák's characteristic 'Slavonic Dances' concluded the programme.

The present management of Her Majesty's Theatre were doubtless actuated by the most laudable motives in offering prizes of fifty guineas for a suite and ten guineas for a waltz, but, as is usual in such cases, they have not succeeded in obtaining any works of high calibre. With such judges as Dr. A. C. Mackenzie, Mr. Randegger, Mr. Alfred Cellier, and Signor Bevilgnani, there can be no question that Mr. Ferdinand Dunkley's suite, performed on Tuesday night, was the most meritorious of the scores sent in, but this, unfortunately, is not saying very much. The work is in five very brief movements, all sketchy and without any musically development. This is not surprising when it is added that the composer is a student at the Royal College of Music and only twenty years of age. There are some good ideas in his music, but he seems to have lacked the capacity to work them out, and probably needs more study in form and composition generally. There is considerably more character in the successful waltz, by Mr. Edward Seymour, though the composer has scored it rather too liberally. The concerts end to-night, after a season more artistically successful than any series of promenade concerts for many years. Signor Bevilgnani's reputation as a conductor has certainly become enhanced by his admirable direction of the orchestra.

ADOLPH HENSELT.

The death of this celebrated pianist, briefly announced last week, cannot be said to have left a void in the musical world, Henselt having long passed the age of active and influential service in the cause of his art. He is especially entitled to remembrance as forming a link between the pianism of the Hummel school and that of Franz Liszt. Born in 1814, at Schwabach, in Bavaria, he had the advantage of Hummel's teaching, but quickly discovered that his preceptor's technique was insufficient, and consequently applied himself diligently to newer methods of finger training, with special devotion to the art of playing extensions. In this branch of pianoforte playing he acquired marvellous facility, and on his last visit to London (in 1867), where he never appeared in public owing to natural shyness of disposition, he astonished and delighted a select auditory at Broadwood's, where he played Weber's Sonata in A flat, which, as musicians are aware, contains some awkward extended chords. For students his method can only be advantageously utilized in union with others, and his studies Op. 2 and 5 are unsuitable for any but very advanced players. His Concerto in F minor is now rarely played, and as a composer he is at present best known by his bright Étude in sixths, "Si oiseau j'étais." In 1838 Henselt settled in St. Petersburg as Court pianist and teacher, but paid annual visits during the vacation to Warmbrunn, in Silesia, where he died on the 10th inst.

Musical Gossip.

The first of Mr. Kuhe's concerts at which Madame Patti has been engaged to appear previous to her next American tour took place at the Albert Hall on Monday evening. The programme was, as usual on such occasions, of no interest whatever to musicians; but several eminent artists were engaged to assist Madame

Patti, including Madame Néruda, Madame Patey, and Mr. Lloyd. The orchestra was ably directed by Mr. Ganz.

We stated many weeks ago that Herr Neumann contemplated a second visit to London with his German opera company. Negotiations are still proceeding, and though nothing is as yet decided, it is not improbable that a series of performances will be arranged at Her Majesty's Theatre.

THE Royal College of Music gave its first concert of the season on Thursday last week, the most important items in the programme being Brahms's Pianoforte Quartet in A, Op. 26, and Mendelssohn's Sonata in A flat for piano and violoncello, Op. 45. A high degree of proficiency was displayed by the students who took part in these works and also in the remaining numbers of the programme.

As showing the number of amateurs competent to take part in oratorio performances who are now without employment of this kind owing to the disbandment of so many societies, it may be mentioned that there were over five hundred applications to fill the vacancies in the Royal Choral Society this season.

A STATEMENT has appeared that a new Sonata in D minor for piano and violin, by Brahms, Op. 108, was performed by Miss Fanny Davies and Herr Joachim at Berlin last week. This is inexact, as the work was played by Miss Davies and Herr Straus at her concert on May 7th last, and was afterwards repeated at Sir Charles Halle's and other concerts during the season (*Athen.* No. 3211).

THE announcement that Dvorák's Quartet in E, Op. 80, will be performed "for the first time in London" at the Popular Concerts is also incorrect. The work was introduced at Mr. Harvey Löhr's concert on April 4th last, and was played at Sir Charles Halle's concerts on June 29th (*Athen.* No. 3218).

LAST week's number of the *Allgemeine Musik-Zeitung* contains a lengthy and eloquent article on the recent Leeds Festival. The writer appears to have been amazed at the standard of excellence attained in the performances, and speaks in the most glowing terms of the chorus, the orchestra, some of the principals, and the new works of Dr. Parry and Prof. Stanford. He concludes by inviting Germany to recognize the renaissance of music in this country and to make acquaintance with the works of our leading composers.

THE Bristol Madrigal Society has purchased a complete MS. set of the madrigals, canzonets, &c., of Thomas Morley. Among them are several not hitherto in the society's library.

THE retirement is announced of Mlle. Marimon, whose skilled vocalization in light opera rendered her exceedingly popular when she first visited London in 1871. She has not sung here for some years, and her repertory consisted mainly of works no longer in vogue, at any rate in this country. Mlle. Marimon has settled in Paris as a teacher of singing.

SIEGFRIED WAGNER, the son of the Bayreuth master, is to study music at the Raff Conservatorium at Frankfurt-on-the-Main.

THE production of Wagner's 'Siegfried' in French at Brussels is still delayed by the inability of the management of the Monnaie Theatre to come to terms with the composer's representatives.

ACCORDING to *Le Ménestrel* 'The Mikado' is to be produced at the Paris Eden Theatre, with an incidental ballet, for which Sir Arthur Sullivan has promised to write the music.

HANDEL'S 'Joshua' is to be performed for the first time by the Vienna Gesellschaft der Musikfreunde on November 11th.

THE proposed statue of Mendelssohn at Leipzig is to be placed in front of the new Concert-haus. The design has been confided to Herr

Werner Stein, and the monument is to be inaugurated on November 4th, 1891, the forty-fourth anniversary of the composer's death.

BERLIOZ's 'Benvenuto Cellini' has just been produced for the first time at Hamburg, and has met with great success, though the performance is not spoken of with much favour.

AN infant pianist of five years, named Raoul Hoczalski, has appeared in Berlin, attempting Mendelssohn's D minor Concerto among other things, amid, it is said, murmurs of pity and indignation from the audience. The *Allgemeine Musik-Zeitung* properly suggests that the law should forbid exhibitions of this kind.

THE German Opera in New York will open on November 27th. Wagner's works will, of course, prove the staple of the season, but it is intended to enlarge the repertory, and to produce, if possible, 'Le Roi d'Ys,' 'Benvenuto Cellini,' Verdi's 'Otello,' 'Norma,' and 'La Gioconda.'

CONCERTS NEXT WEEK.

MON. First Popular Concert, 8.30, St. James's Hall.
WED. Royal Choral Society, Berlioz's 'Faust,' 8, Albert Hall.
— Promenade Concert, Classical Night, 8, Covent Garden Theatre.
THURS. Royal College of Music, Orchestral Concert, 7.30, Alexandra House.
FRI. Last Saravali Concert, 8, St. James's Hall.
SAT. Popular Concert, 8, St. James's Hall.
— Crystal Palace Concert, 3.

DRAMA

Dramatic Gossip.

'CAPRICE,' with which on Tuesday last the Globe reopened, is an American play of Mr. Howard P. Taylor, which has been fitted to the English stage by Mr. F. W. Broughton. It is a flimsy piece, on the same lines as 'The Unequal Match' of Tom Taylor. A young painter of position marries a farmer's daughter, and grows tired of her vulgarity so soon as the spell of her beauty is removed. She quits her home, like the heroine of 'The Doll's House,' meets him again when she has educated herself, and effects a reconquest. This gossamer plot is extended over four short acts, which give pictures of American interiors, and depict the doings of Jethro Baxter, the bride's father—a farmer who boasts a good deal, but is a quiet and worthy fellow enough behind his bluster. This part was played by Mr. J. T. Harndon, who is obviously a capable actor, though the part he plays is not too intelligible to the English playgoer. Miss Loie Fuller, meanwhile, has a pleasing kind of artificial prettiness and coquetry, and creates a favourable impression. Mr. Alfred Maltby, Mr. Grahame, Mr. Fuller Mellish, Miss Marie Linden, Miss S. Vaughan, and Miss N. Lingard played fairly in the remaining characters. The performance trembled once or twice on the brink of disaster, but was at the close received with favour.

A REASON for the reproduction by Miss Wallis, at the Grand Theatre, of Mr. Wills's drama of 'Ninon' is that the epoch is nearly the same as that of 'The Dead Heart.' As a piece of literary workmanship Mr. Wills's play, first produced in 1880 at the Adelphi, is much in advance of Watts Phillips's better-known drama. It remains not quite sympathetic in the closing scene. It is, however, a powerful piece of work. As the heroine, who, after betraying the supposed wronger of her sister, finds herself madly in love with him, Miss Wallis is at her best. Mr. William Herbert, Mr. Julian Cross, Mr. Bassett Roe, and Miss Rose Meller took part in the interpretation. The revival is for twelve nights only.

'LE PÈRE LEBONNARD' of M. Jean Aicard, produced at the Théâtre Libre in Paris, is a curious and powerful, if not too shapely play, which was withdrawn from the Comédie Française after acceptance in consequence of the refusal of the author to submit to the caprices of the actors. It is written in verse.

A COMPLIMENTARY benefit to Miss Maud Brennan, once a member of Mr. Irving's com-

pany, is arranged for Thursday next at the Avenue Theatre. Miss Ellen Terry, Miss Marion Terry, Miss Kate Rorke, and many actors of highest note will take part in the performance.

A NEW play by Mr. C. Haddon Chambers, author of 'Capt. Swift,' will shortly be produced under the title 'The Bouquet.'

REHEARSALS of 'La Tosca' are in active progress at the Garrick Theatre, and the piece will probably be played before the end of next month.

MR. J. M. BARRIE, in conjunction with Mr. H. B. Marriott Watson, has just completed a play dealing with literary life and the great literary men of the last century. Arrangements for its production in London will be immediately made.

THE society of the "Freie Bühne" in Berlin, which opened its series of plays on Sunday, the 13th inst., with Ibsen's 'Ghosts,' has now added the following dramas to its list: Leo Tolstoi's 'Power of Darkness,' Björnson's 'The Glove,' and A. Strindberg's 'The Father.' Tolstoi's play has already been performed at the "Théâtre Libre" in Paris, where it made some sensation, but has never been played in Germany. Strindberg is also a new name on the German stage. The dramatist himself, in order to pave the way for the representation of his peculiarly original works upon the Swedish stage, founded a kind of "Freie Bühne" in his own home.

MISS JENNETT HUMPHREYS writes about Mary Fitton:—"May I say that the Newdegate home is *Arbury*, not *Erbury*? The hall is a delightful spot, marked out by George Eliot in her 'Scenes of Clerical Life'; and there also was Liggins received as the author of those 'Scenes' during the short time when he had the benefit of his effrontery."

TO CORRESPONDENTS.—W. M.—F. H.—T. M. R.—B. Q.—F. M. B.—received.

L. D.—We cannot undertake to answer such questions. No notice can be taken of anonymous communications.

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